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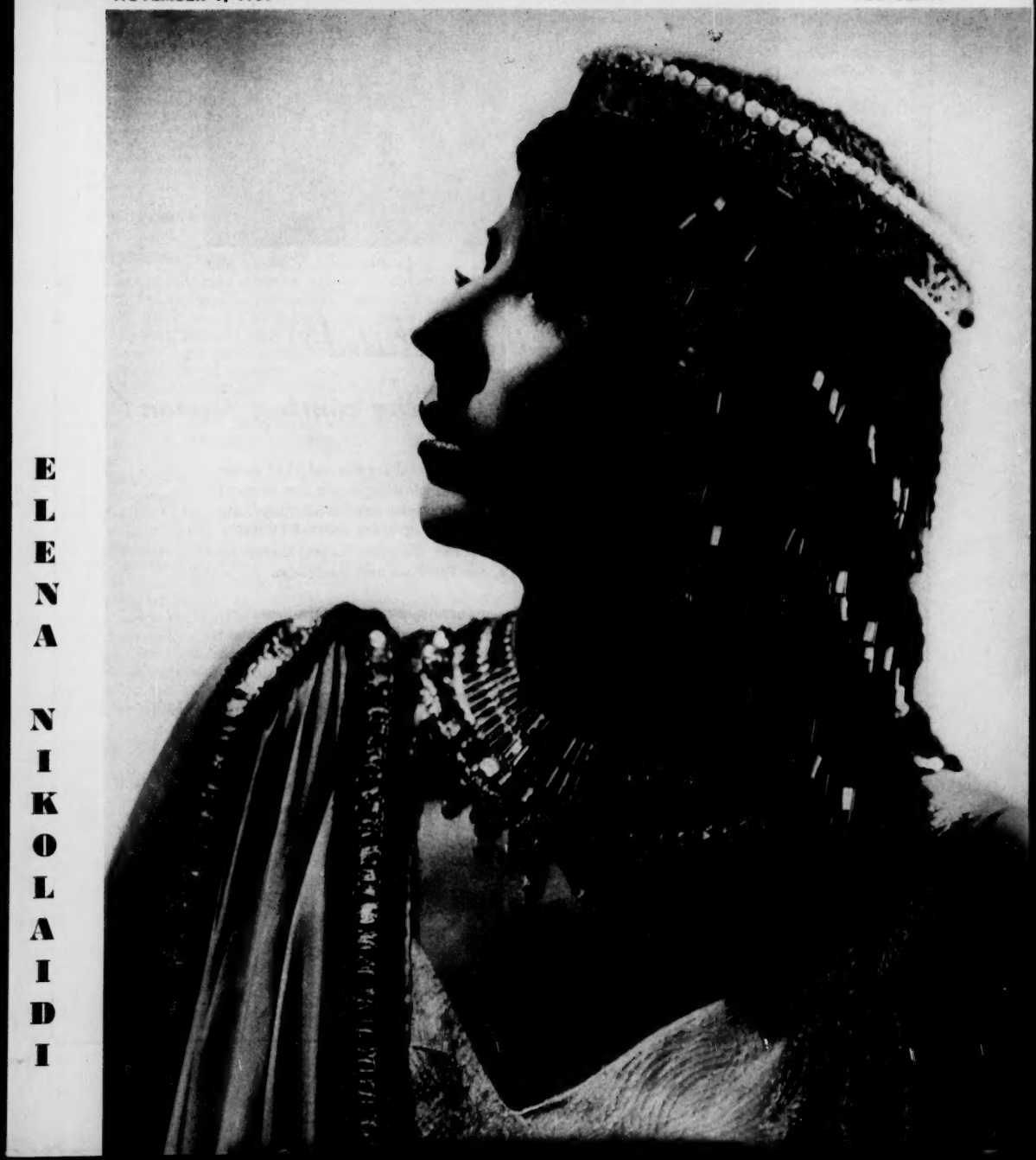

ELENA NIKOLAIDI

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Admissions Tax Is Out

THE symphonic and operatic groups of the country which operate mainly for cultural reasons, and on a non-profit basis, as well as some of the concert courses which can qualify under this provision, are in the happy condition of finally finding the 20 per cent admissions tax burden off their shoulders.

It is a blissful occasion, tempered only by the fact that there is a good deal of hasty bookkeeping to do, adjustments to make, notices to subscribers to mail, and a general atmosphere of haste and confusion to dissipate.

All this was brought about when Congress—having failed to pass the original tax bill on which so much labor had been expended—thereupon hastily devised another with virtually the same provisions so far as the admissions tax is concerned. It was passed just before the adjournment of Congress, and, with the signature by the President, has become law.

It seems likely that this statute will remain in force at least until the national elections in 1952. So the musical entrepreneurs of the country may breath more easily for the time being. . . . The rescue came just in time to prevent some very serious difficulties for our chief opera and symphonic groups. Let us give thanks to the farsighted lawmakers who saw the light.

• • •

Color TV Manufacture Halted

As predicted in these columns some months ago, the Office of Defense Mobilization, through its director, Charles E. Wilson, has requested manufacturers of color television products and equipment to cease such work because of the great need of the materials for national defense. This is doubtless a serious setback for the two rival TV chains, and their feverish race to produce "systems" that aspired to be superior and exclusive. However, the needs of the country come first.

It is significant that the request of Mr. Wilson was cheerfully acceded to by Frank Stanton, president of CBS, which had been granted the "right of way" by the FCC to manufacture and exploit commercially its non-compatible system.

Perhaps when the order is lifted, experimentation will have advanced to a point where one system—even a process compatible with the old black-and-white sets—will have reached the practicable stage.

Several millions of set owners will be relieved to find that they need not at present scrap or make elaborate adjustments to their TV equipment. It is an ill wind, as they say, that doesn't waft some benefit somewhere. . . .

• • •

Non-Commercial FM in New England

While on the subject of the airwaves, it is fitting to salute the progressive state of things in Massachusetts, where the new Boston non-commercial frequency modulation Station WGBH has recently been opened, with a most laudable program of activity.

It is broadcasting the concerts of the Boston Symphony and educational programs sponsored by other members of the Lowell Institute Cooperative Broadcasting Council—including Boston University, Boston College, Harvard University, Lowell Institute, Massachusetts Institute of Technology, Northeastern University and Tufts College.

To this list of institutions of learning, the New England Conservatory has recently been added. Harrison Keller, director of the latter school, stated that broadcast presentations of chamber music, opera workshop productions, choral works and individual recitals would be given.

A cheery "huzzah" to New England's Station WGBH. In that direction, progress lies.

• • •

Metropolitan Opera Prospects

The "Met" has outlined an interesting season, and with the liberation from the admissions tax, will doubtless be able to put its best foot forward this winter. The opening on Nov. 13—for the first time on a Tuesday night—will present a newly mounted and visually splendid production of Aida.

The sixteen additions to the vocal roster include some European artists of great accomplishments, if the advance reports from abroad and their recordings heard in this country are true portents. Congratulations also to the six singers born on this side of the water who are being given a chance to bow.

ON THE COVER

When Elena Nikolaidi makes her first New York opera appearance as Amneris in the Metropolitan Opera's opening revival of Aida, Nov. 13, she will be continuing a career for which she has been as distinguished in Europe as for her remarkable achievements in concerts and festivals. At the Vienna State Opera and other theatres abroad, she was noted for her portrayals of such roles as Carmen, Azucena, Eboli, and Amneris. Appetites were whetted here when she sang the role of Klytemnaestra in Mitropoulos' memorable concert performance of Strauss' Elektra with the New York Philharmonic-Symphony at Christmastime in 1949. San Francisco had the honor of being the first American community to present Mme. Nikolaidi on the operatic stage as Amneris in a new production of Aida that opened the 1950 season of the Opera Association in that city, an impersonation that called forth highly enthusiastic reviews for its vocal beauty and dramatic potency. Even before her operatic debut in San Francisco, the contralto had been engaged by the Metropolitan, but because of her heavy schedule of concerts and orchestral engagements last season, her appearances were limited to two performances as a soloist in the Verdi Requiem in March.

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Seventy-second Year

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FACING THE MUSIC

By Harold C. Schonberg

A PROGRAM annotator for a record company, writing about a Vivaldi oratorio, had this to say: "His [Vivaldi's] own age had appreciated him in a most limited sense, and, *as the story so frequently runs with our greatest artists, he died impoverished and unknown.*" Italics mine. Come, now, Miss Program Annotator. In this day and age? Do you, bless your heart, really believe that Wagner, say, sat sighing in a garret, alone, penniless and unappreciated—Wagner, poor, timid, sensitive wallflower that he was?

Old legends hardly ever die. The one about the impoverished genius is a pretty relic of the Victorian school of musical biography, in which our hero was eternally sniffing roses, loving Nature quite to distraction, looking into the great blue yonder and producing ineffable masterpieces for a cold and uncomprehending world. So let's examine a few facts once more, selecting for study Miss Program Annotator's "greatest artists." Which means, in music, Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Schubert, Berlioz, Liszt, Mendelssohn, Schumann, Chopin, Brahms, Verdi, Wagner.

Bach impoverished? Hardly. His life is a record of constant financial betterment; and his income at Leipzig, where he ended up, "was nearly ten times what it had been in his first position at Arnstadt" (David and Mendel). Bach wasn't what could be called a rich man, and left no provision for a large family, but he was an eminently solid citizen, in more ways than one. So was Handel, who at times was a really rich man. Handel made and lost fortunes as an operatic impresario; and when he was temporarily out of funds, his friends saw to it that he was taken care of. In the last part of his life, Handel was financially independent. Gluck, who had achieved international fame at the time of his death, also died financially independent. Haydn, of course, had a fine and understanding patron for the greater part of his life. But his financial condition even improved when he set forth on his own. Haydn, it safely can be said, was very comfortably off—rich, even, by the standards of his day. And now we come to Mozart.

MOZART did die impoverished. His case is so exceptional in the hierarchy of great composers that one casts around frantically for a reason. Something, somewhere, went wrong in the Mozart economy. Many of his contemporaries admitted that Mozart was about the greatest of them all. He was a popular operatic composer—at least, *Figaro* was a smash hit in Prague. He was the greatest piano virtuoso of his time. He could write rapidly to order, and did. What happened? Was it that he was so hard to get along with as a person? Was he acutely disliked? Did his wife, a notoriously poor manager—but not so poor after his death!—throw away the family money, what there was of it? Was his music so far above the heads of everybody that it was unsalable? All of these are possible, and all are equally hard to believe. Whatever the reason, or combination of reasons, there is no doubt about one thing—Mozart died penniless, in debt, and was laid in a pauper's grave. Whereupon his wife, who had never showed any particular interest in his work, suddenly developed into quite a manageress, and got involved in some shrewd business transactions with her late husband's music.

Beethoven never had to worry about money. He was one of the first composers who could make a living from his publishers alone, and he could drive some hard bargains with them, too. Schubert—well, he was a marginal case. He never made much, but he never wanted much. A bachelor, a bohemian, he was just as apt as not to live with friends. His income was highly irregular. Otto Erich Deutsch, the great Schubert scholar, has carefully figured out the extent of Schubert's earnings, arriving at an average sum of around $850 annually (based on the 1949 index). "Even that seems to us little enough for him to make out of his work during his lifetime," Prof. Deutsch writes. "There is but one consolation we may derive from the foregoing, partly speculative statement: Schubert never starved."

Nor did Berlioz, notwithstanding some of his own piteous cries in the *Memoirs*. It is true that, after his marriage and the subsequent family responsibilities, he had to work like a dog, taking on outside jobs as a critic. In 1835 he made, according to Jacques Barzun, about the equivalent of $7000 today. But it was a struggle, all the more so in that Berlioz considered that the time he spent away from music was an absolute waste. And Berlioz's income was not always up to that $7000 in 1835. At other times he was severely pressed, and had to borrow money. In the latter third of his life, though, his financial position was quite secure, and he was able to ignore everything but his art.

Mendelssohn, of course, was born rich. Liszt was not; but at any time in his life that he was short of funds, which was seldom, all he had to do was give a piano recital. He could have been a man of great wealth had he desired. Chopin, one of the most popular piano teachers in Paris, had enough money to live nicely and satisfy his dandy-ish taste in clothes. Schumann, though far from being a rich man, nevertheless managed to bring up a large family in comfortable German bourgeois style. Most of his income, though, was derived from teaching rather than from composition. Brahms too was a bourgeois from Hamburg, with an equivalent income. Quite a successful composer, Brahms made enough from his music to keep him in any scale he desired. Verdi and Wagner were successful opera composers, and successful opera composers never lack money. Wagner had a hard time of it at the beginning, mostly due to his own extravagant, improvident nature. He managed to take care of himself adequately in the end, however.

And there you have it. Fifteen major composers; thirteen in financial circumstances ranging from good to outstanding; one borderline case; only one case of downright penury.

ALL of the above is a discussion of the "impoverished" aspects of the great composers. The "unknown" aspects hold even less water. No great composer lives and dies unknown; a misunderstood genius is a contradiction in terms. You can't be a genius and not have a substantial, intelligent segment of the public and professionals aware of the fact. Mozart, economically battered from pillar to post, unable to make a living from his music, yet could wring the admission from a Haydn that no greater composer lived. Bach was generally conceded to be one of the greatest contrapuntists of his day, as well as the greatest improviser and organist. How did he get the post at Leipzig, a real plum, if he wasn't held in great respect? Nobody ever had any doubt about Handel's, Haydn's or Beethoven's genius. Mendelssohn was one of the most admired composers of his day; while Berlioz, Liszt and Wagner—the trio who unfurled the "Music of the Future" banner—were acknowledged leaders of the avant-garde. Their pied-piping was blindly followed by the younger composers of their generation. Perhaps the two most unappreciated of the major composers were Schubert and Schumann. And yet, Prof. Deutsch tells us, Schubert in his lifetime had worked up a sizable reputation as a sensitive composer of songs. Schumann's music was too revolutionary to make much headway with the public, but even there he did not lack admirers; and the young Brahms did not come to study with him merely because of the charm of his personality. No; history will bear out the fact that if you are a musical genius you will not languish unheard, nor will your pockets be altogether empty.

Drawn by Schubert's friend, Moritz von Schwind
He never made much, but he never wanted much.

Wolf-Ferrari's Four Ruffians Has U. S. Bow

By Dr. Henry W. Levinger

THE American premiere of Wolf-Ferrari's opera I Quattro Rusteghi, in an English version titled The Four Ruffians, as given by the New York City Opera on Oct. 18, provided another red letter date in the history of this company. When Laszlo Halasz raised his baton, and the first measures of the enchanting prelude sounded—the lilting waltz melody above plucked string accompaniment—it introduced a delightful production.

One may concede that the opera's musical ideas lack the deepest significance, that the score is at times derivative and a bit obvious. But all these exceptions mean little when compared with the fine mastery of means, inventiveness in orchestration, perfect sense of the stage, and architectonic expertness characterizing this work.

The vocal line flows naturally throughout, the ensembles are built with excellent sense for the balance of orchestra and voices. The triple fugue of the second act finale is one of the finest achievements of contrapuntal art in recent times. In short, Wolf-Ferrari again was proven among the first rank of second grade masters.

New York had, of course, had samples of his style in previous decades. The Secret of Suzanne, delectable one-acter, was frequently given at the Metropolitan in other years, following its introduction there on Dec. 13, 1912, with Farrar and Scotti in the two singing roles. Le Donne Curiose received its American premiere, with Toscanini conducting and a distinguished cast, at the same house on Jan. 3, 1912, and had five performances that season, three the next, then dropped from the repertory. It was not until 1925 that his lurid veristic opera, The Jewels of the Madonna, entered the Metropolitan repertoire, though it was given in Italian by the Chicago-Philadelphia Opera Company both in that city and New York in the spring of 1912, and in English by the Century Opera Company in 1913.

Gay Comedy of Intrigues

The Four Ruffians represents the composer's comic muse and employs, as did several of his works, a text derived from Goldoni. It was first performed at the Court Theatre, Munich, in 1906, and thus antedates The Secret of Suzanne by three years. The English version of the libretto employed was based on one made by Edward J. Dent. The action takes place in an Italian town during the 18th century, and the plot is simple.

The four ruffians are four boorish, old-fashioned fathers, who, but for the laws of farce-comedy, might almost have ruined the marriage which one of them has agreed upon for his daughter and the son of a friend, another middle class merchant of some wealth and substance. The two have arranged that their children shall have a fine, sensible marriage with no "romantic nonsense." They stipulate that boy should *not* "meet girl," at least not until they appear before the altar. Aiding and abetting them in their old-fashioned practices are two other merchant-friends.

But the quartet's sombre intentions are blocked by their assorted wives, who give in to the youngsters' pleading and arrange for a pre-marital meeting which results in love at first sight for both. Thus love triumphs over the stale convention, and boy and girl live happily ever after.

This farcical plot gives the composer great opportunities for the most diversified musical expression. Wolf-Ferrari's style coincides happily with it. It is light as whipped cream, has the electrifying *mousseux* of champagne, and the lyric sweetness of the amorous chanson. With

FRANCES YEEND AS FELICE in Wolf-Ferrari's The Four Ruffians at New York City Centre.

the duet between mother and step-daughter in the first scene the mood of the play is established; it is further developed when the father, Lunardo, enters with his pompous, tyrannical bearing. It pervades the second scene, on the rooftop (which is joined with the first by an atmospheric pantomime) and persists with the first appearance of the lustrous Felice, climaxes in the entrancing "ballet of the underwear" which closes the first act.

The second act, with Lucieta's aria and duet with Filipeto, set against the other women's and men's ensemble, are lyric highlights. The finale, written as a triple fugue, provides the diamatic climax. The third act opens with a buffo terzetto by three of the ruffians; gives Felice the opportunity to teach them their lesson in her blistering philippic—a virtuoso piece of vocal writing—and ends with a lyric epilogue of touching simplicity.

Production is Spirited

The City Center company captured the bubbling spirit of the delightful work excellently. Halasz as the conductor, Otto Erhardt as the imaginative stage director, Charles Weidman with his choreography. Matislav Doboujinsky with the sets he devised, Ruth Morley with her colorful costumes and masks, executed by Kaethe Friedheim and Michael Arshansky, respectively, all contributed to the effectiveness.

Highest praise belongs to the cast, which included Dorothy MacNeil as Lucieta, Margery Mayer as Margarita, Gean Greenwell as Lunardo Richard Wentworth as Maurizio, Ellen Faull as Marina, Edith Evans as the Maid to Marina, David Lloyd as Filipeto, George Jongeyans as Simon, Frances Yeend as Felice, Emile Renan as Cancian and Armand Harkless as Count Riccardo. They constituted an ensemble of visual and aural appeal and reacted with sensitivity and finesse to the guidance of Messrs. Halasz and Erhardt.

The audience responded with the greatest enthusiasm, and obviously enjoyed the clever English version, projected by the ensemble with clearness and intelligence. There were many curtain calls at the end of the performance and applause during the scenes. With the ensemble, Messrs. Halasz, Erhardt and the other successful members of the production team appeared before the curtain to acknowledge the ovation.

Rigoletto Restaged

The new production of Rigoletto by the N. Y. City Opera was revealed on Oct. 12, with a largely new cast. A last-minute indisposition of Theo Baylé brought Lawrence Winters to the title role, which he sang with considerable power and earnestness, despite a not-too-happy makeup. David Poleri scored particularly as the Duke, a role in which he appeared for the first time with the company, and won much applause for his smooth lyric vocalism. Graciela Rivera, in her second appearance since returning to this theatre, was a highly appealing and capable Gilda. Margery Mayer sang her initial Maddalena with this troupe, an impersonation of sultry realism. Other newcomers to their parts were Richard Wentworth as Monterone, Emile Renan as Ceprano, and Mary LeSawyer as Countess Ceprano. Those heard before were Mary Kreste as Giovanna, Arthur Newman as Marullo, Nathaniel Sprinzena as Borsa, and particularly Oscar Natzka as a powerful and villainous-looking Sparafucile. Jean Morel conducted a tasteful reading of the score. Jose Ruben staged the work with considerable realism and credibility. Seldom has the final scene seemed so touching, and this without blood and thunder methods.

R. M. K.

Cincinnati Symphony Premieres

CINCINNATI.—The 57th season of the Cincinnati Symphony Orchestra, under the musical direction of Thor Johnson, opened on Oct. 12 and 13, with a program including the American premiere of Pizzetti's Canti della Stagione Alta, concerto for piano and orchestra, with Guido Ciccolini as soloist. Roy Harris' Concerto for Orchestra had its world premiere on Oct. 19 and 20, in a concert including Richard Strauss' Four Last Songs and his waltz Muenchen, with Irmgard Seefried as soloist in her American orchestral debut.

Two American scores to be heard on Nov. 24 and 25 are Paul Creston's tone poem, Calamus, commissioned by the National Association of Schools of Music, a world premiere, and Eric DeLamarter's Symphony No. 2 (After Walt Whitman). Other works to have first hearings are Vittorio Giannini's A Canticle of Christmas, for baritone, chorus and orchestra, and C. Hugo Grimm's Christmas Concerto (both Dec. 12-15). American premieres will be given to Rieti's Concerto for Two Pianos and Orchestra, Feb. 15-16, and Uuno Klami's Kalevala Suite (Dec. 28-29).

Monteux to Leave Coast Podium; Opera Series Bring Triumphs

BORIS' CORONATION . . . Nicola Rossi-Lemeni in the title role of Moussorgsky's opera, as produced in San Francisco.

By Charlotte Hiller

SAN FRANCISCO.—Mrs. Leonora Wood Armsby, president of the Music Association of San Francisco, in announcing Pierre Monteux's retirement as permanent conductor of the San Francisco Symphony Orchestra with the end of the coming season, in April 1952, stated that no successor has been selected and that none will be appointed for an indefinite time. This may indicate that guest conductors will appear with the orchestra until a final selection is made.

Meanwhile, the home season of the San Francisco Opera Association continued with notable successes. Nicola Rossi-Lemeni made his American debut as Boris in Moussorgsky's Boris Godounoff, and scored an immediate success. The 31-year-old singer possesses a rich, mellow basso still somewhat wanting in weightiness and darker hues. But time will take care of that, and meanwhile Mr. Rossi-Lemeni employs it in an exemplary, musicianly, even distinguished manner. An imposing physique such as his is an asset not to be underrated for the histrionic realization of the mad Czar. But even more impressive is his acting ability, his acute perception of the character's varied traits and emotions, his skill for expressing them fully, always guided by a refined taste.

Particularly effective as Brother Pimenn in the first performance was Nicola Moscona, in the second Lorenzo Alvary. Walter Fredericks' Dimitri was vocally most satisfactory, but can bear some loosening up in acting. Blanche Thebom was the first, and Claramae Turner a very able second Marina. Alessio De Paolis as Schouisky and Desiré Ligeti as Rangoni turned in interesting and expert studies of these parts. Yvonne Chauveau as Teodoro, Lois Hartzell as Xenia, June Wilkins as the Nurse, Alice Ostrowsky as the Innkeeper, Salvatore Baccaloni as Varlaam, and many others contributed to making the production an exciting one.

Erich Leinsdorf conducted the performance splendidly, although here, as on other occasions, he showed a tendency to stress the orchestra to the disadvantage of the singers. The Czar's major counterpart, the Russian people, were represented by a magnificently singing chorus. But Armando Agnini's stage direction failed to bring out the very essence of their scenes, the pressed people's hunger for salvation, in its full power and violence. The appearance of the masses was a series of mere smooth vignettes.

Pons in First Traviata

Verdi's La Traviata, conducted by Fausto Cleva and directed by Armando Agnini, presented Lily Pons for the first time in her career as Violetta. The noted soprano's stage presence and skill in wearing exquisitely chosen costumes never fail to make their mark. Vocally, however, Miss Pons was less satisfactory. Two entirely different techniques are required for the sparkling coloratura passages in high register which she has sung for so long, and for carrying a sustained melodic line in middle range. The latter she still has to master. Jan Peerce was a brilliant Alfredo, and in the repeat performance Eugene Conley sang this part with convincing musicianship. Giuseppe Valdengo lacked the authority, musically and otherwise, which should go with the part of Giorgio Germont. Other roles were creditably sung by Yvonne Chauveau, Eileen Baldwin, Alessio De Paolis, Desiré Ligeti, George Cehanovsky, Yi-Kwei Sze, and Max Lorenzini.

In a repeat performance of Verdi's La Forza del Destino, Rossi-Lemeni was heard as Father Guardiano and showed his voice quite as adaptable to lyrical as in Boris it had been to dramatic expression. On this occasion Herva Nelli also seemed for the first time completely at ease, singing all through beautifully and convincingly.

Puccini Works Score

If General Director Gaetano Merola had announced a Puccini Festival, he could not have done better than choosing the three operas produced and casting them as he did. Dorothy Kirsten sang Madame Butterfly with a purity and beauty of tone matched during this season only by her own Tosca, sung later. She missed none of the music's implications, tender or forceful. Moreover, her acting style was perfected to imply and convey thoughts and emotions in the most economical manner, lifting the part out of the sentimental onto the level of the touchingly human. Conley's Pinkerton was musically accomplished and revealed, with the lyrical character of his voice, also surprising power. Herta Glaz had the part of Suzuki, which is no minor reason for the overall excellence of the performance. With a maximum of understanding and a minimum of emphasis she made the serving woman count as a real person and sang the music beautifully. Francesco Valentino was a fine Sharpless, with Alessio De Paolis, George Cehanovsky, Yvonne Chauveau, Demy Trevor, Colin Harvey, Yi-Kwei Sze and Michele Tracy in the other parts. Nicholas Rescigno conducted an energetically paced and colorful performance.

La Boheme as conducted by Paul Breisach and stage-directed by William Wymetal was another distinguished event. With Bidu Sayao as Mimi and Jussi Bjoerling as Rodolfo, the leading parts were handled as sensitively, in every respect, as could be desired. However, each part in this opera attains importance at times and therefore needs to be carefully cast. Uta Graf's Musetta had edge, humor and loveliness; in the repeat performance Lois Hartzell sang the part effectively. Valdengo was a competent Marcello, Cehanovsky an excellent Schaunard. Moscona deserves praise for his Colline; in the repeat performance this role was superbly sung by Rossi-Lemeni. Baccaloni again had the parts of both Benoit and Alcindoro, singing and playing them for all they are worth. Max Lorenzini, Colin Harvey, Caesar Curzi and Michael Kersnar discharged the remaining roles efficiently, and Kurt Herbert Adler's chorus sang with its usual reliability and verve.

Kirsten as Tosca

Third and most eagerly awaited was Puccini's Tosca, with Dorothy Kirsten singing the title role for the first time in her career. Her subtlety in acting, her attractive appearance and costumes of delicate taste made for exciting visual pleasure. But these elements never detracted from her singing, which, for expertness and consistent beauty of tone in the lyrical as in the dramatic passages, scored a real and deserved triumph. There was no singling out of the big aria; it remained part of an admirably integrated whole. Fortunately, Jussi Bjoerling as Cavaradossi and Robert Weede as Scarpia, with their brilliant vocal gifts, came up to the same high standard. A great share of the success

(*Continued on page* 12)

Busoni Novelty Launches N. Y. Orchestral Year

CARNEGIE HALL

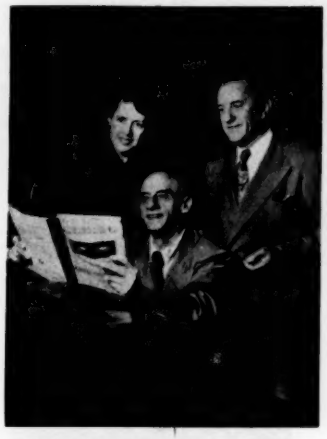
N. Y. Philharmonic Symphony, Dimitri Mitropoulos conducting, Oct. 11, E.—The 110th season of the organization opened with the hall filled to capacity. After the National Anthem, Mozart's Overture to The Abduction from the Seraglio was given a lucid reading, though in parts lightness and grace were missing. In memory of Charles Triller, who held important posts with the Philharmonic Society, the orchestra played Bach's Air from the Suite in D, as orchestrated by Reger. This was followed by Mozart's Sinfonia Concertante, with solos by the first desk men, Harold Gomberg, oboe; Robert McGinnis, clarinet; William Polisi, bassoon, and James Chambers, horn, a performance of high standards, given one of the master's major creations.

The American premiere of Ferruccio Busoni's "theatrical capriccio," Arlecchino, composed in 1916, was heard in an English version by Dent. The conductor had been a pupil of the late master, and he gave a meticulous reading of the score and also served as stage manager for the delightful production.

The singers were dressed in what approximated costumes and used rudimentary stage "props," a procedure which gave a meaningful quality often absent in complete stage productions. Busoni's score shows in each bar the mark of a cultured European musician of the 20th century, at home in every style. While the little opera's melodic ideas are thin and without particular distinction, the workmanship, orchestration and use of thematic material show erudition and technical proficiency of a high order. The words of Verdi's closing fugue from Falstaff, *"Tutto il mondo è burla,"* might have been its motto.

As to the cast, Arlecchino was done with spirit by John Brownlee, versatile Metropolitan baritone, completely convincing in this speaking part. Among the excellent singers were David Lloyd as Leandro, giving a magnificent "take-off" on the conventional operatic tenor; Martha Lipton, who sang the part of Columbina with tonal brilliance; James Pease as the Abbate; J. Alden Edkins as Dottore Bombasto; and William Wilderman as Matteo; Pauline Polisi acted well the pantomine role of Annunziata, Matteo's wife. The artists all scored histrionically. The performance as a whole launched the Philharmonic season in splendid fashion. H. W. L.

Oct. 18, E.—Eric Satie's Mass of the Poor (first N. Y. performance), and Passacaglia (first performance anywhere), both arranged for orchestra by David Diamond, were the new offerings chosen by Mr. Mitropoulos for the second Thursday evening Philharmonic-Symphony concert. Quoting from the program notes: "The Mass of the Poor, issued in its form for organ or piano, bass and high voices (which are heard only in the Kyrie Eleison, Christe Eleison and Dixit Dominus of the opening number and will be omitted at the present performance), was published in 1929. The music, like several other of Satie's compositions is without bar lines. The work does not follow the plan of the Catholic Mass." The Mass, calling for voices in the first movement only (voice-parts arranged by Mr. Diamond for instruments) is dedicated to Darius Milhaud. It is



DIMITRI MITROPOULOS, musical director of the New York Philharmonic-Symphony, goes over the score of Busoni's Arlecchino with mezzo-soprano Martha Lipton and baritone John Brownlee.

dolorous of content, an adagio movement replete with contrapuntal complexities. The warmth and devotional treatment by the conductor served feelingly to project the composer's atonal expression. Satie's Passacaglia was also deftly negotiated by the orchestra and its resourceful leader.

John Corigliano, the concertmaster, acquitted himself brilliantly in the taxing demands made by Szymanowski's Concerto in One Movement, No. 1. This brought the first part to a close with an ovation, resulting in numerous recalls for soloist and conductor.

Mahler's ingratiatingly melodic Symphony No. 1, formed the second half. It fell like a refreshing benediction on this reviewer's ears. The score was impeccably proclaimed by an orchestra guided by a master musician who evoked the myriad of poetic details abounding in this Symphony. H. I. B.

Philadelphia Orchestra, Eugene Ormandy conducting, Oct. 16, E.—The 52nd New York series of the visiting orchestra opened with a program of conservative cut—Beethoven's Coriolan Overture, Strauss' Ein Heldenleben, and Brahms' Symphony No. 1. Since there was no new music posing problems, the listener was keyed even more keenly to the performance. The masterly and persuasive work of the orchestra and its conductor showed again that Mr. Ormandy has preserved over the years the incomparable beauty of tone and balance of the ensemble, its stunning virtuosity and musical sensitivity.

This season there is a new concertmaster, Jacob Krachmalnick, who in his solo passages in Heldenleben fully proved his ability, technically and musically, and was awarded a special ovation at the close. The monumental reading of the Strauss work was the feature of the evening, a performance of rare lucidity, plasticity and grandeur—qualities that also distinguished the Brahms Symphony. H. W. L.

TOWN HALL

Little Orchestra Society, Thomas Scherman conducting, Oct. 15, E.—The orchestra opened its season with a concert performance of Handel's serenata, Acis and Galathea, following the Sixth Symphony of Schubert.

Handel's work is seldom heard nowadays in this country. It imposes considerable demands on present-day singers; is extremely florid in style and pastoral in feeling, with lilting melodies and alternating moments of simple sweetness, pathos and subtle grandeur. The Hufstader Singers delivered the choral music with precision and balanced tonal effects.

Guest soloists were Ann Ayars and Suzanne der Derian, soprano; John Druary, tenor, and Kenneth Smith, bass. The Galatea of Miss Ayars was delineated skillfully, with well controlled vocal line. Miss der Derian's projection of the difficult Damon airs was expressive and artistic. Mr. Smith was convincing vocally and otherwise in the Polyphemus role, and Mr. Druary met the exacting demands of the Acis music commendably. Excellent English diction was provided in most cases.

Mr. Scherman's conducting evidenced insight into the inner spirit of the Schubert and Handel scores, coupled with interpretative imagination which contributed to the effectiveness of the performance. L. C.

Martial Singher, Oct. 17, E.—Beginning a series of three recitals, the noted French baritone of the Metropolitan launched his interpretation of song literature's great cycles with Debussy's Ballades de François Villon, Mahler's Lieder eines fahrenden Gesellen, and Fauré's La Bonne Chanson, the last accompanied by string quartet and piano. After the intermission came Moussorgsky's Songs and Dances of Death in the original version (performed for the first time in a new English adaptation by Marion Farquhar) and Siete Canciones Populares by De Falla.

The program, demanding in its stylistic and linguistic diversity and vocal requirements, found Mr. Singher not wanting in any respect. He is a stylist of the first order, a musician of greatest refinement and an interpreter of rare depth and introspection. The baritone treats his voice primarily as a means of expression and projects his personality in each song, always aware of the importance of the word, so that his interpretations reach to the core of the matter.

Mr. Singher rightly had Paul Ulanowsky share in applause, for his assistance at the piano was an integral part of the evening's success. The string foursome in the Fauré work consisted of Marylin Wright, Norma Davidson, violins; Maurice Bonney, viola, and Thaddeus Brys, cello. H. W. L.

June Kovach, N. Y. debut, Oct. 4, E.—Halsey Stevens' amusing Scherzo, in a first New York performance, was the novelty on an otherwise standard program, which included three Scarlatti Sonatas, the Sonata in F major (K. 332) of Mozart, the Variations and Fugue on a theme of Handel, op. 24, of Brahms, a

(Continued on page 11)

Festival of Britain Closes; London Autumn Season Begun

By Arthur Notcutt

LONDON.—The Festival of Britain came to an end officially on Sept. 30—a day of glorious late summer sunshine. In the evening the remarkably gifted young conductor, Guido Cantelli, conducted the Philharmonia Orchestra in a brilliantly contrasted program which included Mendelssohn's "Italian" Symphony, Tchaikovsky's Romeo and Juliet and Ravel's La Valse. He had been heard in the United Kingdom previously with the Scala Orchestra, but the response he obtained from the British players was equally inspiring. This was the first of several concerts to be given under his direction in this Hall.

Looking back on five months of exceptional musical activity it is not easy to particularize when there were so many outstanding events. Possibly the palm should be awarded to the occasion on which Stokowski conducted the B.B.C. Orchestra in vivid interpretations of Beethoven's Seventh Symphony and Stravinsky's Le Sacre.

Foreign Orchestras in Visit

Recently two foreign orchestras have played here. One was the Danish Radio Orchestra under two conductors, Groendahl and Tuxen. Prominence was given to works by the Danish composer Carl Neilsen, including his Fourth Symphony. He is little known in England but should be heard far more frequently. The strings and woodwind are of superfine quality.

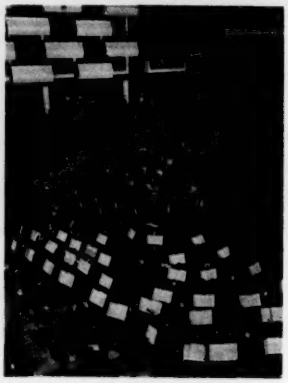
The long established Colonne Orchestra was the first from France to play in this Hall and was under the direction of Henry Baud, a Swiss. The programs contained a proportion of French music—though nothing really modern—and such examples of the German classics as the Schumann Symphony in D minor and Mozart's A major Concerto, played by Jacques Thibaud, now over 70. The orchestra is notable for the brightness and clarity of its tone.

Among British orchestras, the L.P.O. conducted by Boult included Prokofieff's attractive Classical Symphony and the Elgar Variations in its program. Yfran Neaman, a talented young violinist, played the Mendelssohn.

Third Program Anniversary

Musicians visiting England from abroad frequently comment on the excellence of the B.B.C. Third (Cultural) Program, which is unique and differs from the broadcasting arrangements in any other country. To celebrate the fifth anniversary of this program, the B.B.C. Chorus and Orchestra gave a concert at the Royal College of Music (which was broadcast in the Third Program) under the direction of Sir Thomas Beecham. The list was devoted to two composers—Mozart (the Horn Concerto, impeccably played by Dennis Brain, and the Prague Symphony) and Verdi (the Quattro Pezzi Sacri). Of all these, Sir Thomas obtained most highly polished performances and the orchestra was at the top of its form.

While on the subject of orchestral music, genuine disappointment was felt, not only in London but in many provincial cities, that the New York Philharmonic-Symphony confined its appearances to the Edinburgh Festival. The rest of the country had to be content with broadcasts, of which fortunately there were several. As far as one could judge by this means, opinion was quite unanimous that this is one of the great orchestras of the world. Bruno Walter's readings of the classics are familiar to us and much admired; there was considerable criticism of Mitropoulos as far as the classics were concerned, though he secured magnificent effects in the modern works—supercharged with emotional expression.



CONCERT IN THE ROYAL FESTIVAL HALL, with Sir Malcolm Sargent conducting the London Symphony Orchestra.

Sadler's Wells Home Season

Operatically, Sadler's Wells at the moment (with one exception) have the field to themselves and have revived Janacek's Katja Kabanova (the first production in England of which was fully reviewed in the May 1 issue of Musical Courier). Only two performances will be possible, because the British public have shown little interest in this remarkable opera, in which there are many touches of real genius. The performance was far superior to that on the opening night and musical connoisseurs who were present deservedly gave the company an ovation.

The Ballet Company have added to their repertoire a new production of Casse Noisette, with décor by Cecil Beaton and choreography by Ashton. Admirably danced by Berosova, Fifield and Blair, it will be included in the American and Canadian tour. After a long itinerary of more than 60 cities the company is due in New York early in March.

The Senior Ballet Company gave a month's season at Covent Garden and revived Ashton's Scène de Ballet with Nadia Nerina in the leading part. This ballerina, who is rapidly coming to the fore, has also appeared in Coppélia with John Hart and Ashton. During the season Moira Shearer scored a great success in Giselle and Beryl Grey (who has made a welcome return after her illness) was the Queen of the Willis. There were new settings by John Bailey. There is some possibility of the Russian Ballerina Ulanova joining this company for a visit in the near future.

Flagstad as Dido

The operatic exception referred to above was of the highest interest, being the opening of the little Mermaid Theater, organized by the well-known actor Bernard Miles. The stage is in Elizabethan style, set in an attractive London garden and the first production was Purcell's Dido and Aeneas. Flagstad set the seal on the enterprise by appearing as Dido; the Belinda was Maggie Teyte. There is the usual ballet. The opera was conducted by Geraint Jones from the harpsichord, with the musicians in costume stationed in the gallery, which has been built above the stage. Twenty performances were given.

Novelty by Frank Martin

A striking work by Frank Martin, the Swiss composer, In Terra Pax, received its initial English presentation by the Philharmonic Orchestra under the conductorship of Goehr. The opening and closing passages are based on the apocalyptic words of St. John, and the music contains a strong sense of the dramatic. The soloists included Bruce Boyce, Dennis Noble and Richard Lewis and the B.B.C. Choir sang with fullness of tone and eloquent expression.

Manchester Society Celebrates

The historic Free Trade Hall at Manchester, badly damaged during the war, is now rebuilt and will be opened at an Inaugural Festival of Concerts by the Hallé Orchestral Society in which the participants will be its own orchestra under Barbirolli and visits from the B.B.C. Orchestra, Concertgebouw Orchestra of Amsterdam, and the Hamburg Radio Symphony Orchestra. This is the 94th season of this famous society.

Important structural alterations are taking place in connection with widening the entrance to the Royal Opera House, Covent Garden. These will give increased space in the foyer and improved box office arrangements for the general public. The opera season starts Oct. 22 with a revival of Puccini's Turandot conducted by Barbirolli. The first stage performance in England of Alban Berg's Wozzeck will be conducted by Erich Kleiber during the season. On Dec. 1 Britten's Billy Budd is scheduled for its world premiere.

The London concert season has only recently commenced, but many distinguished visitors are due to give recitals. The list is far from complete but includes Lieder concerts in the Mysore series by Schwarzkopf, Seefried, Hotter, Fischer-Dieskau; recitals by Horowitz, Silveri, Lily Pons and Kostelanetz, and Tagliavini. Other famous names will be added later and reviewed in future London letters.

Arts Bldg. for Sarah Lawrence

BRONXVILLE, N. Y.—A new $400,000 arts laboratory and community center is being constructed on the campus of Sarah Lawrence College. Modern in design, the building will include an auditorium seating 500, an experimental theater and a concert hall.

Modern Swiss Novelties Enrich Music Repertoire

By Peter Mieg

FOUR SWISS LEADERS . . . L. to r., Willy Burkhard, Arthur Honegger and Conrad Beck, composers, and Paul Sacher, conductor.

ZURICH.—Swiss music life is divided into two main streams. While Geneva and Lausanne are prominent among the music centers in French-speaking Switzerland, the German-language cities may be said to have a somewhat more cosmopolitan attitude toward the art. The programs just as often present works from Latin countries as they do those from England, Germany, Austria, Scandinavia and overseas nations. Among the most important music centers in this part of the country are Zurich, Basel, Berne and Winterthur.

In Basel the audiences are particularly receptive to contemporary music. The Basel Chamber Orchestra, under Paul Sacher, its founder and conductor, is noted for premiering many works commissioned by this leader, including Bartok's Music for Stringed Instruments, Percussion and Celesta. Last season he gave the premiere of Martinu's Sinfonia Concertante, later frequently heard in Europe and America. On the same list were Frank Martin's Concerto for Seven Woodwinds, Percussion and Strings, and (with the aid of Sacher's Chamber Chorus) Hindemith's Apparebit Repentina Dies. Another concert offered the first performance of the Symphonie Concertante for oboe and string orchestra by Jacques Ibert, as well as the Concerto dell' Albatro by Ghedini (local premiere) and the Fantasia of Albert Moeschinger. For the 25th anniversary of the Chamber Orchestra, Hindemith is writing a Symphony, Frank Martin a Violin Concerto, and Benjamin Britten a Concertante.

Sacher also heads the Collegium Musicum in Zurich. Besides works of earlier vintage, its novelties have included Frank Martin's Ballade for cello and orchestra (first hearing) and a Bartok program.

New Swiss works premiered in the orchestral concerts at Basel under Hans Munch, a cousin of Charles, were Conrad Beck's Symphony No. 6, a masterful and individual score, and Albert Moeschinger's Third Symphony, lasting a half-hour, and with many pages of dramatic tension and melodic beauty.

The Concerts of the Zurich Tonhalle Orchestra were climaxed with an appearance by Bruno Walter. On other evenings were heard the first performance of a Ninth Symphony by the Swiss composer Fritz Brun, also Messiaen's L'Ascension, a Violin Concerto by the Hungarian Sandor Verese, and the Third Symphony by the Munich composer Karl Amadeus Hartmann.

Modern Stage Works

The Zurich Opera maintains an enterprising policy, and several interesting productions included the Schoenberg monodrama Erwartung (solo role sung by the American dramatic soprano Dorothy Dow), Bartok's pantomime Der Wunderbare Mandarin, a revival after five years of Gershwin's Porgy and Bess, which attracted a large audience, under Otto Ackermann's conducting. Last season a Swiss novelty, The Black Spider, by Willy Burkhard, was premiered.

Composers to the Fore

Among other operatic events of the last season in various cities were the first German-language hearing of Menotti's The Consul at the Municipal Theatre in Basel, and the premiere of the first opera, Der Spanische Rosenstock (The Spanish Rose-Bush) by the 30-year-old Swiss composer Armin Schibler, in Berne.

Very active are the Swiss branches of the ISCM. In Basel the American violist, Michael Mann, played works by Stravinsky, Milhaud and Krenek, excellently accompanied by Karl Engel. In Berne the Brenner Quartet offered first performances in this country of scores by Walter Piston and Quincy Porter.

Among present-day Swiss composers, Frank Martin and Willy Burkhard are having the greatest number of performances. Especially Burkhard's oratorios Das Gesicht Jesiahs—which has been translated into English—and Das Jahr (The Year) contain choruses of dramatic power and solos of warm lyric beauty. His most recent orchestral work, Fantasia Mattutina, has had a successful premiere.

Perhaps the most representative choral work of Swiss origin is Frank Martin's Passion, Golgotha, to be heard in New York this winter. His distinguished craftsmanship, based on a free application of the twelve-tone principle, here finds its fullest expression. The most interesting Swiss works, incidentally, are now available in the U. S. through the Swiss Music Library, founded a year ago in New York.

Vienna Philharmonic on Tour

VIENNA.—The Vienna Philharmonic Orchestra opened its usual autumn tour under the baton of Wilhelm Furtwaengler, this year visiting Switzerland, France and Western Germany. In all the cities, the concerts have been completely sold out. The program given by the orchestra in the Cathedral of Lausanne was particularly impressive. The high technical standards and interesting repertoire, mostly of classics, won audiences of 6,000 in Muenster and 4,500 in Hanover. Other cities visited included Hamburg, Dortmund, Duesseldorf, and Wiesbaden. The tour will conclude with four concerts in which Franz Schmidt's oratorio, The Book with the Seven Seals, is performed by the Graz Cathedral Choir and the orchestra, under the leadership of Dr. Anton Lippe.

E. M.

Flesch Medal to Be Awarded

The London Guildhall School of Music and Drama will again select the winner of the Carl Flesch Medal in its annual violinists' competition to be held at the school during November. It is open to violinists of any nationality who are under 30 on Oct. 1 of the year in question. Performance of a standard violin concerto and one of the solo sonatas of Bach is required, both works to be chosen by the competitor.

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Rio de Janeiro Hails Operas and Concerts

By Celcao de Barros Barreto

RIO DE JANEIRO.—The local opera season did not bring many sensations. Among newcomers here was the soprano Renata Tebaldi, who disclosed much artistry, a beautiful and sensuous voice, with complete command of vocal technique. Maria Callas, Greek dramatic soprano, also won important successes. Licia Albanese, from the New York Metropolitan, showed an engaging personality and vocal flair, presenting a telling impersonation in her romantic Madame Butterfly. Other singers effectively taking part in the season were Fedora Barbieri, Elisabetta Barbato, Enzo Mascherini, Giuseppe Di Stefano, and Assis Pacheco.

In his second visit to this country, Jose Iturbi appeared at the Teatro Municipal in the double capacity of pianist and conductor with the Orquestra Sinfonica Brasileira. With his usual aplomb and technical skill, he played Beethoven's Concerto in C Minor and Gershwin's Rhapsody in Blue, winning an enthusiastic ovation from the huge audience. His program listed also Beethoven's Leonore Overture, Wagner's Prelude to Lohengrin, and Nepomuceno's Sesta.

Recitals Impress

Musicianship, taste, and a beautiful command of bow and strings were displayed by the French cellist Pierre Fournier in his recital sponsored by the Associaçao Brasileira de Concertos at the Teatro Municipal. The distinguished cellist, who made his local debut last season under the same auspices, opened his program with a fine reading of Boccherini's Concerto in B Flat Major, followed by Beethoven's Sonata, op. 102, No. 1, projected with tonal beauty and broad, sweeping line; numbers by Bach and Schumann, Stravinsky's Suite Italienne, given a spirited version; a delicate reading of Fauré's Papillon; a group by De Falla, and Villa-Lobos' Berceuse.

The young American pianist James Wolfe made his debut in Rio, giving three recitals at the Associaçao Brasileira de Imprensa. Honesty and simplicity, innate musicianship and technical skill were evinced in his playing of works by Beethoven, Handel, Cimarosa, Schumann, Schubert, Chopin and Debussy. Novelties were McLennan's Etude, Giannini's Interlude and Walter Piston's Passacaglia. The pianist showed complete identification with the contemporary idiom, giving a vivid and straightforward account of those scores.

The Argentinian pianist Antonio de Raco, heard at the Teatro Municipal in the Cultura Artistica series, during his first visit to this country, showed to advantage good technical facility and sensibility. His reading of Mozart's Fantaisie in E Minor had fine style and clarity, Schumann's Fantaisie was invested with poetic sense of tonal color, also revealed in the beautiful version of Beethoven's Sonata, op. 53.

Kitchell Dances

A novelty in the musical season was Iva Kitchell's recital of satiric dances, at the Teatro Municipal, under the auspices of the Cultura Artistica. With a vivid creative imagination and perfect control of her body, Miss Kitchell delights with her choreography, in which the dancer's excellent basic technique is projected in effectively funny and animated performances. The varied program included music especially composed by the pianist Harvey Brown, who supplied the superb accompaniments.

The Pro-Arte Society, at the Associaçao Brasileira de Imprensa, offered a cycle of five concerts featuring the development of music for string quartet by the Hungarian Quartet (Zoltan Szekely and Alexandre Moskowsky, violins; Denes Koromzay, viola, and Vilmos Palotai, cello). The ensemble revealed high musical and technical standards, playing with superb tonal quality, balance and impeccable style. The programs included works by Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Dvorak, Brahms, Franck, Debussy, Bartok and Villa-Lobos.

Youth Given Chance In Mexican Series

By Charles Poore

MEXICO, D. F.—The offices of the National Institute of Fine Arts, at the Bellas Artes, are seething with renewed activity. First, there is the series of three Young Folks Concerts. These this year assume a special importance, giving a member of the Institute staff, Salvador Ochoa, his first opportunity to direct a symphony orchestra. In his initial appearance on the podium, he offered ample evidence of his skill with the baton, and of musical comprehension. His oral explanations of the music and the orchestra instruments were clear and concise and comprehensible to young folks.

The students of the Opera School of the Institute recently gave excellent performances of La Boheme. Eduardo Moncado directed; Carlos Morelli was stage director; the chorus of the Conservatory assisted.

The Chamber Music Society is presenting its 10th season of concerts in the Manuel M. Ponce concert hall in Bellas Artes. The violinist Aurelio Fuentes is artistic director. On every program there is something of special interest. There was an excellent performance recently of the Dohnanyi Serenade, op. 10, and the charming Fauré Piano Quartet, op. 15, No. 1. Mexican scores announced are Rolon's Quartet, op. 16, and Bernal Jimenez' Quartet on Colonial Themes. The series will close with Schoenberg's Verklaerte Nacht, as a string sextet.

Jose Limantour's Jalapa Symphony came to the Bellas Artes for a series of concerts, introducing several works not before heard in Mexico — Bartok's Rumanian Dances; Delius' Prelude to Irmelin; Britten's Passacaglia from Peter Grimes. The French cellist, Pierre Fournier, won acclaim as soloist in the Dvorak Concerto. In an earlier concert the talented Mexican pianist, Esperanza Pulido, gave a beautiful reading of the Schumann Concerto, with Fritz Reiner conducting.

The Association Daniel, Ernesto Quesada, president, announces a series of solo recitals by the Spanish harpist, Zabaleta, who last season achieved a triumph as soloist with the Philharmonic Symphony.

Dr. Heinz Unger's Series In Buenos Aires Extended

BUENOS AIRES.—Dr. Heinz Unger, noted European conductor, now resident in Toronto, appeared as guest conductor here in his first visit to South America. Owing to their success, his concerts with the State Radio Orchestra were increased from three to five.

Among the scores in which he made strong impressions were Mozart's "Jupiter" Symphony, the Berlioz Symphonie Fantastique and Carneval Romaine, Brahms' Variations on a Haydn Theme, Turina's Danzas Fantasticas, the Tchaikovsky Fifth Symphony, Mendelssohn's "Italian" Symphony, the Mahler First, and works by Drangosch, Ginastera and Troiani-Bandini. The climax of his engagement was a Beethoven Festival listing the Egmont Overture, the Fifth and Sixth Symphonies, for which there was a queue for tickets extending over five blocks.

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NEW YORK CONCERTS

(*Continued from page 7*)

Chopin group, and works of Ravel and Prokofieff. Miss Kovach set forth the Mozart Sonata's slow movement with warmth of expression and a beautiful piano tone, despite a tendency to linger over certain phrases that will resolve itself later. There is more sheer size to the Brahms work, its fugue in particular, than the pianist was able to realize. More successful were her readings of the Chopin pieces; the Waltz in A minor, op. 34, No. 2, emerged with a special blend of control and expressivity.
E. S. B.

Nibya Marino, Oct. 6, E.—Opening her recital with Bach's Concerto Italiano, the pianist continued with Franck's Prelude, Choral and Fugue. The latter showed her to be aware of the structural intricacies of this work. Especially in the fugue, Miss Marino played with remarkable plasticity. As a rule, she used too much physical force, missing therefore quite a few of the intimate details. This shortcoming was evident in Schumann's Papillons, given too heavy a rendition. On the other hand, Chopin's Berceuse and two Mazurkas were interpreted with finesse, color and imagination. The Grand Polonaise in A flat suffered from insufficient technical brilliance. Four pieces by South American composers and two by Debussy completed the list. An appreciative audience gave cordial applause.
H. W. L.

Janice Mitchell, Oct. 7, A.—Miss Mitchell offered an interesting list including Handel and Verdi airs, groups by Hugo Wolf and Saint-Saens, and a fine selection of songs in English, of which the Midsummer Night's Dream numbers by Malaby and John Duke's Just Spring received a first performance here. Among the soprano's assets were good taste, style, and clarity of utterance. Gibner King was at the piano.
M. C.

Toos Baas, N. Y. debut, Oct. 7, E.—The attractive Dutch soprano brought uncommon mellowness and much understanding to songs and arias by Mozart, Haydn, Schubert, Brahms and Duparc. She was particularly convincing in works of stronger emotional or darker tonal quality, such as Del mio core from Haydn's Orfeo, Schubert's Aufenthalt, and Brahms' Auf dem Kirchhofe. Miss Baas approximated well the style of Mozart's An Chloë, though she seemed at times not completely at ease in the delicate and lengthy phrases. Her supple and clear rendition of Brahms' Vergebliches Staendchen required a shade more of endearment. If she did not convey all the subtleties of Fauré's Le secret and Nell, the soprano gave suitable emphasis to the declamatory vocal lines, enmeshed in ornate accompaniments, of new songs by Willem van Otterloo, A Poet Thinks of His Beloved, and On the Water. Franz Rupp was the admirable assisting pianist.
E. B.

Moura Lympany, Oct. 8, E.—Returning for her fourth American season, Miss Lympany opened her recital with Bach's Chromatic Fantasy and Fugue, performed with smoothness and charm as well as power. Beethoven's 32 Variations in C minor held many episodes of great fluency, lightness and convincing utterance, despite strong individuality of treatment. A modern work, Samuel Barber's Sonata, op. 26, heard here previously, called forth some sparkling virtuosity in the second movement, and considerable strength and briskness in other sections. The latter half brought a Debussy group including the Etude Pour les Cinq Doits and Poissons d'or, also Liszt's Feux Follets, done with sensitivity, and two Rachmaninoff Preludes, marked by the same quality. One felt the pianist treated much of her list with reticence. The audience was large and warmly disposed.
F. T.

Dimitri Haralambis, N. Y. debut, Oct. 11, E.—An experienced Greek musician-pianist, the recitalist came to New York via South America, where, among other activities, he held the post of professor at the Conservatory of Bogota, and director of the Conservatory of Ibaque (Colombia), and appeared as solo pianist with the Bogota Symphony. Despite these qualifications, Mr. Haralambis provided a somewhat pedestrian display of pianism, but one earnestly presented, offering Bach's Prelude and Fugue No. 6, Book 1, Well-Tempered Clavichord; Beethoven's Sonata in D minor, op. 31 No. 2; Moussorgsky's Pictures from an Exhibition; Rachmaninoff's Prelude, op. 32, No. 5; Albeniz's Leyenda de Asturias; Liszt's Sposalizio; three short items by Poniridis, and first performance of his own Rondes Attiques. The last number proved melodious and pleased the audience, which demanded several ancores.
H. I. B.

Eunice Podis, Oct. 12, E.—Returning for another recital, the gifted young American pianist featured three masterpieces by Beethoven, the C minor Variations, the D minor Sonata, op. 31, No. 2, and the A flat major Sonata, op. 110. Her strongly rhythmical and objective readings were impressive especially in sturdier passages in the Variations and the slow movement of the D minor Sonata. Some softer and more introspective measures were not delivered with sufficient finesse or conviction. Of three brief works by Cleveland composers, all skillfully performed, Arthur Shepherd's

(*Continued on page 13*)

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SAN FRANCISCO

(*Continued from page 6*)

is naturally due to conductor Fausto Cleva, whose concern with a score's detail and feel for mounting dramatic tension combine to achieve outstanding results. Baccaloni, Dorothy Throndsen, Ligeti and De Paolis contributed handsome characterizations in smaller parts. Agnini was the stage director.

Parsifal Mounted Again

This year's only performance of Parsifal had Set Svanholm in the leading part and Astrid Varnay as Kundry. Mr. Svanholm sang effectively and often beautifully. Kundry is one of the least rewarding Wagnerian parts, lacking action and color. Considering these facts, Miss Varnay presented it very well indeed. The rest of the cast was the same as the last year's, with Deszo Ernster a magnificent Gurnemanz, Herbert Janssen a creditable and immensely musical Amfortas, Ralph Herbert a fascinating Klingsor, Desiré Ligeti a commendable Titurel. Other fine singers in the large cast were Uta Graf, Herta Glaz, Ernest Lawrence, James Schwabacher, Caesar Curzi and Yi-Kwei Sze. The choral scenes were perfectly realized, and the whole superbly conducted by Leinsdorf.

The San Francisco Opera Guild sponsored another gala Opera Ball at the Civic Auditorium, Oct. 10, with Mrs. Dan London as chairman. Stars of the company sang popular songs in a Paris outdoor cabaret setting, with the Opera chorus and orchestra and the San Francisco Ballet; Ralph Herbert was emcee and Kurt Herbert Adler conducted.

Glaz in Recital

Herta Glaz, mezzo-soprano, opened the Mill Valley Concert Series with an exquisitely programmed recital. After a Schubert group stressing less familiar lieder, she offered Brahms' rarely heard Zigeunerlieder, eight songs as exacting as they are beautiful. They sounded as if written for this interpreter's voice, so capable of shadings from the menacing dark to the carefree light. The Habanera, Card Scene and Chanson Bohème from Bizet's Carmen had vivid delivery, also, Spanish songs by Falla, Barrera and Calleja, a Venezuelan folksong, three Beethoven Scottish Songs, and a scene from Gershwin's Porgy and Bess, as well as encores. Richard Cumming was the sensitive assisting pianist.

"Met" Opening Night Cast

The Metropolitan Opera has announced the cast for its opening night, Nov. 13, given outside of the subscription. This will be the first showing as a special performance and will mark the introduction of the new production of Aida, with staging by Margaret Webster, *décor* and costumes by Rolf Gerard, and musical direction by Fausto Cleva. Aida will be sung by Zinka Milanov, Radames by Mario del Monaco, joining the company as a regular member; Amneris by Elena Nikolaidi (her first operatic appearance in New York); Amonasro by George London, making his debut; Ramfis, by Jerome Hines; The King, by Lubomir Vichegonov; A Messenger, by Thomas Hayward; Priestess, by Lucine Amara.

Tamara Bering in Mazeppa

Tamara Bering, mezzo-soprano, a soloist on the Carnegie Pops' Tchaikovsky Night last spring, has been engaged by the New York Opera Association for one of the leading roles in a presentation of Tchaikovsky's opera Mazeppa, to be performed at Carnegie Hall, New York, on Nov. 6 and at the Philadelphia Academy of Music, Nov. 9.

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NEW YORK CONCERTS

(*Continued from page* 11)

Gigue Fantasque was noteworthy for its rhythmic and post-Debussyan ingenuity; Kenneth Wolf's Bagatelle for moments of sweetness and cleverness, and Herbert Elwell's Cortège for its quaintly repetitious bass and Orientalisms. E. B.

Rhoda Rainbow, N. Y. debut, Oct. 13, E.—Despite an as yet immature equipment, the 18-year-old New York pianist made evident from time to time a vigorous and vibrant approach to music. She played Schubert's A flat Impromptu, op. 90, No. 4, in fluent and pleasing fashion, suggested the pulse and drama of the Finale in Beethoven's "Waldstein" Sonata, and indicated feeling for the poetry and passion of the Liszt Sonata. Her occasionally unorthodox treatment of short works by Mozart, Brahms and Chopin and over-pedalling in swift runs and octave passages were details that may be adjusted with greater experience and future musical growth. E. B.

Charles Castleman, N. Y., debut, Oct. 14, A.—A highly creditable bow was effected by the boy violinist, said to be but ten-and-a-half, who made his first appearance in Boston last spring. His program included the Vitali Chaconne, Mozart's D major Concerto, and works by Geminiani, Mondonville, Fiorillo, and Sarasate. In all these, he showed a maturity and ability beyond his years. The Brookline, Mass., youth revealed poise and expressiveness, warm tone, and sensitive musicianship, in both technical and interpretative phases. If he continues to mature as he has begun, an interesting future may be awaiting him. The audience proved warmly appreciative. Gladys Posselt was the accompanist. F. Y.

Fania Chapiro, Oct. 18, E.—A sturdy and stimulating musicality, though not without traces of roughness and heaviness, was disclosed by the young Dutch pianist in a difficult program. She outlined the framework of different compositions forcefully and with considerable fluency, but intricate details were sometimes lost amid strong accents or in the haze of the pedal. In Schumann's Kreisleriana she achieved much variety of mood, despite undue vigor and a lack of brighter hues and touches. She read the dramatic first portion of Beethoven's Sonata, op. 111, more clearly than the subtle rhythmic patterns of the transcendental slow movement. Both the Chopin Barcarolle and the Ravel Sonatine might have been interpreted with greater delicacy. In the first American Performances of three mazurkas by J. Fitelberg, Miss Chapiro aptly conveyed their frequent austerity and starkness. E. B.

Fredell Lack, Oct. 19, E.—The American violinist, after absence of a few seasons, returned to the local recital stage in a program which proved her musicianship and technical growth. She played Corelli's Sonata in D major with fine stylistic feeling and technical dexterity. Beethoven's Sonata in G major, op. 30, No. 3, was interpreted in a musicianly manner, with imagination and warmth. In Saint-Saens' B minor Concerto Miss Lack, though playing with virtuosity, could have given more stress to the pyrotechnics of the work. After intermission came the world premiere of Arthur Berger's Duo No. 2 for violin and piano. The well constructed work speaks the musical language of our time as coined by Stravinsky and Copland, but has certain personal characteristics as well. It is interesting in its rhythmic design, though not so convincing in its lyric approach. Three smaller pieces by Kroll, Szymanowski and Arbos closed the official list, lengthened by encores. David Garvey assisted at the piano with sensitivity. H. W. L.

Ingus Naruns, N. Y. debut, Oct. 20, E.—In his American bow, the cellist from Latvia, who has appeared as soloist in Germany and won the Geneva Contest, made a good entry. Mr. Naruns is a substantial, well-equipped player, distinguished especially by a tone of warm, attractive sort, a dependable technique, and a tasteful conception of his music. The program included the Frescobaldi Toccata arranged by Cassado, Franceour Sonata in E major in a setting by Trowell, Beethoven's Variations on Mozart's Bei Männern from The Magic Flute, Tchaikovsky's Variations on a Rococo Theme, Richard Strauss' Sonata in F major, op. 6, a Praeludium by Janis Medins and a Caprice by Helmers Pavasars, the performer's compatriots. Hugo Strauss was the piano associate. D. B.

CARNEGIE RECITAL HALL

Ann Wilson, Oct. 15, E.—The lyric soprano, accompanied masterfully at the piano by Paul Ulanowsky, proved the possessor of a fine natural voice. If she remedies a few technical shortcomings, such as occasional uncertainty in the high register, and gains a more effective projection of her lower notes, she will go far with her innate musicality, taste and agreeable stage presence. The list opened with arias by Gluck, Arne, Caldara and Grétry. Then followed Schumann's cycle, Frauenliebe und Leben. It is extremely difficult to master these songs unless the German of the poems is a natural language to the singer. Nevertheless, Miss Wilson succeeded in giving an interpretation that was creditable, though certain details were lost in the emotional projection of phrases. Five songs for children by Leo Blech began the second part, sung with fine sensibility, humor and charm. A group of English songs by Bowles, Britten, Holbrooke, Howe, Matthews and Dougherty, the latter from manuscript, completed the program. H. W. L.

TO MAKE DEBUT . . . Jeanette La Bianca, whose operatic debut was made at the age of 15 in Italy last season, will be introduced here in recital on Nov. 20 at Carnegie Hall. She is pictured as Rosina in the Barber of Seville, which she sang at the Rome Opera.

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POSTSCRIPT . . . After his concert for the Elgin (Ill.) Civic Music Association, Rafael Druian displays his violin to officers of the association. L. to r., John Simms, Mr. Druian's accompanist; A. C. Leonard, vice-president; Nina Reber, campaign chairman; and E. P. Droste, president.

Boston Hears Piano Concerto by Roussel

By Jules Wolffers

BOSTON.—What was probably the second performance in the United States of the Roussel Concerto for Piano and Orchestra, op. 36, brought Alexander Borovsky as soloist to the second program of the Boston Symphony Friday-Saturday series. On paper the concerto promises much: as set forth in this hearing, the result was only mildly interesting in spite of the composer's skill and originality. The work is more an orchestral piece with piano obbligato than a true concerto in the solo sense, only the last movement affording the pianist a leading role. Gamelan effects and an oriental flavor give the score considerable color.

It is possible that there was enough disagreement between Mr. Munch and the soloist not to make this first Boston hearing of the Concerto all it ought to have been. When it came to the Bach Concerto in D minor, the silent struggle over tempi between conductor and soloist was painfully obvious. Mr. Borovsky's ideas of correct tempo in Bach brought the opening Allegro down to a 60 beat. Mr. Munch tried to move things along somewhat in the tuttis, but was constantly met by a stone wall of inflexible pedestrianism through all three sections. One listener took refuge in the excellent and entertaining article, "Samuel Pepys—Musician" by Harold C. Schonberg, reprinted in the Boston Symphony program book from the Musical Courier.

The opening Beethoven Egmont Overtures and the closing Brahms Third found Mr. Munch and his players in top form for spirited readings.

After this concert the orchestra left on a "Western" trip including Springfield, Buffalo, Detroit, Ann Arbor, and Toledo.

Recital Year Opens

There promises to be considerable recital activity in the Hub this season. Four managements are in the field with school and college activity already in full swing.

Demeter Zachareff presented the Platoff Don Cossacks at Jordan Hall for a season opener before a large and receptive audience. The same management will present Conley, Hayes and Jagel. More informally, but very effectively, Ruth Posselt was responsible for some beautiful violin playing for Boston University students and faculty at John Hancock Hall in September. Opening of the Boston University Concert Course at Hayden Auditorium proved a gala affair with the Stradivarius Quartet being assisted by Edith Stearns, pianist.

Rudolf Bing's Fledermaus drew good houses here. The same work is to receive some attention later in the season on the Richmond Celebrity Series, which will also feature De Los Angeles, Gulda, Szigeti, Serkin, Kell, Solomon, Shan-Kar, Segovia, Munsel, Rubinstein, Curzon, Mata and Hari, Todd Duncan, and the First Piano Quartet.

And the operatic scene will be enlivened here by four New England Opera Theater offerings with Boris Goldovsky directing Boheme, Pique Dame, Britten's Albert Herring, and Carmen, all in English.

American Bach Society Soloists

Soloists for the opening concert of the American Bach Society on Dec. 11 at Town Hall will be Barbara Troxell, soprano of the Metropolitan Opera; Sandra Warfield ,contralto; Leslie Chabay, tenor; Paul Matthen, bass; and Jacques Margolies, violinist. Martin Bernstein will conduct the orchestra and the chorus.

Juilliard Quartet Series

The Juilliard String Quartet opened a series of three concerts, which will present ten string quartets by Mozart, at the Museum of Modern Art on Oct. 16. The scores chosen for the initial list were the E flat major, A major, and C major, Nos. 3, 5 and 6 from the series dedicated to Haydn. A well-filled auditorium applauded the work of the organization, which excelled in subtle gradations and a stylized approach to the music.

R. K.

Detroit Choral Concerts

A second annual Fall Music Festival was presented by St. John's Episcopal Church, Detroit, under the direction of August Maekelberghe, on Oct. 21, 22 and 23, with Fernando Germani, organist, Emily Mutter Adams, violinist, members of the Detroit Symphony, and John F. Callaghan, guest accompanist, assisting St. John's Choir. On Oct. 21, Mozart's Mass in B flat major and a local premiere of Milhaud's Sonata of the War were heard.

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Primus and Limon in N. Y. Recitals

By Rosalyn Krokover

Pearl Primus and her dance company made two final appearances in New York at the "Y" Dance Centre on Oct. 11 and 21, before leaving on an extended European and North African tour. The programs were the same on both occasions, and new as well as familiar dances were presented. Among the new works were Royal Ishadi, which is based on the dance of women at the coronation of the King of the Bushongo people in the Belgian Congo; another African dance; and an addition to Miss Primus' American repertory, You Pray for Me.

A stunning performer and astute scholar, Miss Primus is sometimes apt to allow the latter quality to predominate at the expense of good theatre. She has brought back a wealth of material from her African studies and it is always a privilege to have the opportunity of seeing these native dances presented with authenticity, but for a concert designed for public consumption the group dances are too long and repetitious, and could stand a great deal of polishing. Miss Primus was assisted by Charles Blackwell, George Mills, George Shipman, Charles Queenan, Moses Miann and Joseph Commodore.

Limon Opens Dance Theatre Series

Jose Limon and his Dance Company replaced Angna Enters, who was originally scheduled to open the Y Dance Theatre Series on Nov. 11, but had to cancel because of European engagements. The Limon date was moved up to Oct. 14. Pauline Koner was again the guest artist and the other dancers were Lucas Hoving, Betty Jones, Letitia Ide, and Ruth Currier.

There were four works on the program—Concert, Lament for Ignacio Sanchez Mejias, Invention and The Moor's Pavane. Concert and Invention were new to us. The first is set to a series of Bach's Preludes and Fugues and the choreography is by Limon, who has always shown an affinity for Bach. The work opens with two dancers, Betty Jones and Ruth Currier, seated on the floor under the bow of the piano while Koner and Limon dance to the first prelude and fugue. Then the two girls are joined by Hoving for the next dance. This is followed by two solos (Limon and Koner) and finally the entire group brings the work to a close. Whether or not one is sympathetic with the idea of using music of this type for choreography, it cannot be denied that the dances were beautifully made with respect to the music, and impeccably performed.

Invention has choreography by Doris Humphrey, the group's artistic director, and music by Norman Lloyd. It is designed for a trio and is in four parts—a solo, two duets and a trio. Jose Limon, Betty Jones and Ruth Currier were the dancers. Miss Humphrey would have to go far to find superior interpreters. The movement was generally free and lyric in style and was a pleasant example of how a variety of moods may be projected through abstract dance.

The Lament, with Ellen Love as the Figure of a Woman, and the Pavane were also given excellent performances. The entire program is handled in a most professional manner; the costumes and lighting are in the best of taste, and Simon Sadoff supplies first rate accompaniments at the piano.

Dance News

Ruth St. Denis and Ted Shawn opened the Around the World With Dance and Song Series at the Museum of Natural History on Oct. 25. The other attractions for the season are Sinda Iberia and Company (Nov. 8), Native Basque Group from Euzkadi (Dec. 6), Ethnic Sources in Ballet, with leading members of the New York City Ballet under the artistic supervision of Ruthanna Boris and commentary by Doris Hering (Dec. 27), Uday Shankar and his Hindu Ballet (Jan. 9), La Meri and Ensemble (Jan. 17) and finally Jean Leon Destine and Company with Alphonse Cimber at the Drums (Jan. 31). . . . Matti Haim presented a solo concert at the Theatre Studio of Dance on Oct. 21. . . . The Ambassador of India gave a reception for Mrinabini Sarabhai, the Indian ballerina, at India House, on Oct. 3. The dancer and her company had just completed a tour of South America and were enroute to Europe. A New York performance has been promised for next season.

Janet Collins and Maria Karnilova are the two new premiere danseuses for the Metropolitan Opera ballet. Tilda Morse, a member of the corps de ballet, has been appointed assistant to the choreographer and ballet master, Zachary Solov. Ten dancers new to the ensemble are Frances Cavicchio, Cathryn Damon, Marian Horosko, Viola Maiorca-Crucile, Arlene Novick, Elsa Van Horne, Socrates Birsky, Paul Gannon, John Nola and Gilbert Reed. . . . Forthcoming lectures to be given at the Ethnologic Dance Center are Ethnic Dance Characterizations, a lecture demonstration by La Meri (Nov. 2); Dances of the Bhil Tribes of India, a very rare film by D. D. Livingston (Nov. 9) and The Indian God, Siva, illustrated with photographic slides, by Dr. Marguerite Block (Dec. 7). . . .

With its final performances on Oct. 7, Ballet Theatre closed its three-week season at the Metropolitan Opera House and the following day set out for a tour of seventy American and Canadian cities. The roster for the tour, headed by Alicia Alonso, Igor Youskevitch, John Kriza and Mary Ellen Moylan, will be the same as it was in New York. Jean Babilée and Nathalie Philippart will continue as guest artists, while Norma Vance, Ruth Ann Koesun, Lillian Lanese, Paula Lloyd, Eric Braun, Erik Bruhn, Michael Lland and Royes Fernandez will be featured in secondary roles.

Luboshutz and Nemenoff Tour

Just returned from a tour of South America, Pierre Luboshutz and Genia Nemenoff, duo-pianists, will open their American season with an appearance with the St. Louis Symphony, Vladimir Golschman, conductor. A transcontinental tour of 51 dates closes with an engagement with the Philadelphia Orchestra at a Pension Fund concert on March 4, 1952. The following day the artists will fly to England to start their European tour, which will include concerts and orchestral engagements in England, Greece, Israel, Belgium and Holland. They will then return to South America, where they have been booked to appear in Brazil and Argentina.

James M. Price Singers Heard

Singers from the studio of James M. Price are being heard in this country, Europe and Canada. Jean Bal, soprano, is singing the leading part of Sarah Brown in the national company of Guys and Dolls. Cast in principal roles with the Masque and Lyre Operetta Company is Mary Jane Orth. Ken Carroll has the tenor lead with a company touring New England in Brigadoon, and Christopher Carr is singing Nanki Poo, hero of Gilbert and Sullivan's Mikado, with the St. Brigid's Plays. Albert Wood, tenor, is singing and directing with the armed forces in Europe. Church soloists include Anne English, contralto, at the First Presbyterian Church, Greenwich, Conn.; Andrea Kupferle, soprano, at the Messiah Lutheran Church; and Margaret Ann Forbes, soprano, who was heard in a broadcast from Trinity Unity Church, Sherbrooke, Quebec, Canada.

JEAN BAL

Ansermet in European Short Wave

Ernest Ansermet, celebrated Swiss conductor, this year absent from the American concert stage, was heard over the ABC Radio network on Oct. 21 in the series, Concert of Europe. With his Orchestra de la Suisse-Romande, he played Honegger's Pacific 231, Debussy's Afternoon of a Faun, the overture to Le Coq d'or by Rimsky-Korsakoff and Lalo's Scherzo. The transmission of the concert was successful, and the performances of great transparency and sensitivity.

H. W. L.

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Manen Plays Double Role As a Recording Artist

Juan Manen, Spanish violinist, records his own violin solos with orchestral accompaniment conducted by himself. It is done in two sessions. First he performs as soloist before the microphone. Then he directs the recording of the orchestral background, wearing earphones to listen to the solo which is played back to him. The accompanying photograph shows him in the former phase.

Since the opening of Barcelona's new Avenida de la Catedral has necessitated the tearing down of the house in which the Spanish violinist was born, the Municipality will probably commemorate the fact that he is a native son by naming after him one of the streets that crosses the Avenida.

The Barber in Brooklyn

A gay, sprightly performance of Rossini's The Barber of Seville was the Oct. 13 offering of the Popular Price Grand Opera Company, directed by Alfredo Salmaggi, at the Academy of Music, Brooklyn. And it was well for the shivering audience that the stage work held warmth and musical enjoyment, for the unheated hall was dampening to the spirits of the most interested listener. All the more meritorious was the action and singing by the good cast. Claudio Frigerio headed the list in the title role and gave his usual fine portrayal. Personable Josephine Guido, attractively costumed as Rosina, sang with style and finish. The Proch Variations, used as her air in the Lesson Scene, were beautifully done. Lloyd Harris was an amusing Dr. Bartolo, carrying the comedy with finesse and aplomb. He was aided by splendid-voiced William Wilderman as Don Basilio. Mario Palermo was the Almaviva, also tonally and histrionically appealing. The supporting cast was effective, including the superior Berta of Louise Warner, whose aria won a round of applause; Adrian La Chance as Fiorella and Enzo Neri as the Sergeant. Gabriel Simone conducted. The work was staged with colorful sets and costumes—above all, the performance had the feel of traditional grand opera.

M. C.

NFMC Luncheon Honors Head

Ada Holding Miller, newly elected president of the National Federation of Music Clubs, was honor guest of the Liberty District at a reception and luncheon on Oct. 18 at the Hotel Henry Hudson. A forum was held on What Does the Future Promise the Musician in the Fields of Radio, Television, Concert, Teaching and Composition? Dr. Sigmund Spaeth, Federation Chairman for radio, television and motion pictures, was the moderator and speakers included Ernest La Prade, director of Music Research for the National Broadcasting Company; and Walter Kramer, composer and publisher. Artists presented were Jean Geis, pianist, 1949 Young Artist Winner of the National Federation of Music Clubs; Michael Applebaum, youthful violinist; and William Lessig, baritone. Mrs. Lewis J. Howell, president of the Liberty District, was in general charge of the program, and her associates on the program committee were Mrs. A. Stuart Carpenter, president of the New York Federation; Mrs. C. Henry Jaxtheimer, president of the Pennsylvania Federation; and Mrs. Henry H. Rhodes, president of the New Jersey Federation.

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Nathan Goldstein Tells Of Musical Experience

The young winner of the National Orchestral Association's Merit Award for 1950-51, Nathan Goldstein, has been heard widely in guest-artist appearances with orchestra at Carnegie Hall and in other noted music centers. The array of important engagements on the violinist's schedule includes hearings as soloist with the Philadelphia Orchestra at Robin Hood Dell, Mitropoulos conducting; the Kansas City Philharmonic, under Efrem Kurtz; the Denver Symphony, with Saul Caston; the Naumburg Symphony Concerts in New York's Central Park Mall; solo appearances at Tanglewood, including the Tchaikovsky Concerto on the Friday Night Orchestra Series and in a number of chamber music concerts, and an appearance with the Philadelphia "Pops" Orchestra as winner of the Young Artist's Award.

His programs have comprised violin works and concertos by Brahms, Mozart, Bach, Tchaikovsky, Sibelius, Wieniawski, Saint-Saens, Beethoven, Bruch, Mendelssohn and others, a formidable list, indicating substantial musicianship and extensive technical skill, remarkable in one still in his early twenties.

Although youthful, Nathan Goldstein is quite decisive in his opinions and preferences. For example, his first choice of program material is the classics, and Beethoven is his favorite composer. "I find in his music purity of design and sincerity," Mr. Goldstein said. "The wide gamut of emotion in Beethoven's work is a great experience and gives the player wide scope. Next I like Bach and Mozart. But it's difficult to list composers in order of preference when one loves all good music. I enjoy going to concerts," he admitted, "specially my own!"

Goldstein comes of a Russian family who made their way to America the long way round. Because of closed quotas, his father and mother were in Tel-Aviv en route to the United States when he was born. There was a background of music artistry on the mother's side to inspire his studies, and he made his debut at the age of 9.

Since his early arrival here, he has had a thorough training, being a Curtis Institute graduate and a pupil of Louis Persinger.

Nathan Goldstein seems to be a typical American lad. He's a champion ping-pong player and he likes sports—cycling, swimming, everything active. Building a career and keeping his hours of study, practise and performance take most of his time. For entertainment he goes to the movies, the ballet and to the theater. Often he finds them more edifying and emotionally satisfying than merely entertaining.

The season ahead calls for much traveling, as requests have been received by his manager for Goldstein recitals in many cities across the United States and in Canada. A South America tour is now under arrangement. There are also plans for extensive appearances in Europe during 1952-53.

Rosenthal Loses Seattle Post

SEATTLE.—The board of the Seattle Symphony Orchestra on Oct. 25 removed Manuel Rosenthal from his post as conductor of the organization. The action was a sequel to an investigation of Mr. Rosenthal's status as a resident in the country, taken by the United States Immigration Board in New York. Mr. Rosenthal was to have begun a new two-year contract as conductor this season. He became musical director of the Seattle Symphony in 1949. Previously, he had served as musical director of the Orchestre National of the French Radio System. He had appeared as guest conductor with the Philadelphia and other orchestras in this country. (*Other story on page* 18.)

College Presidents Hail Henry L. Scott

Oct. 8, 1951. "Henry L. Scott has presented concerts at this college during the following years: 1942-1943, 1945-1948, 1951. In every one of these programs Mr. Scott overwhelmed the audience with his humor and his fine musicianship. Mr. Scott pleases every type of audience." Signed Dr. Sabin C. Percefull, President of Northwestern State College. Henry L. Scott has just appeared for the fourth time at West Point. His concert can be arranged through Arthur Judson, 113 West 57th St., N. Y. C.

MUSIC AT SEA . . . Artist de Volt giving a harp recital on the SS. De Grasse. The artist was soloist in the Salzburg Festival in August, playing the Mozart Flute and Harp Concerto with Kurt Redley. Dr. Bernhard Paumgartner conducting the Mozarteum Symphony. Following a heavily booked season of concerts in the United States this winter and spring, Miss de Volt returns to Europe next summer to the Mozarteum again.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Nov. 1. New York Philharmonic-Symphony Society, CH, 1; Ania Dorfman, pianist, TH, E; Marjorie Cape, soprano, CRH, E.

Nov. 2. New York Philharmonic-Symphony Society, CH, A; Jose and Amparo Iturbi, duo pianists, CH, E; Sophia Pimenides, violinist, TH, E; Harold Kohon, violinist, in music by Eda Rapoport, CRH, E.

Nov. 3. Boys Town Choir, CH, A; New York Philharmonic-Symphony, CH, E; Kurt Baum, tenor, TH, E.

Nov. 4. New York Philharmonic-Symphony, CH, A; Solomon, CH, E; NAACC, TH, A; New Friends of Music (tribute to the memory of Artur Schnabel), TH, 5:30 p.m.; Matthew Kahan, mandolin ensemble, CRH, A; Loy Van Natter, baritone, CRH, E; Beatrice Rippy, soprano, CFCH, E.

Nov. 5. Little Orchestra Society, TH, E.

Nov. 6. Performance of Mazeppa, presented by Universal Artists Bureau, CH, E; Laurel Hurley, soprano, TH, A; Horszowski, pianist, TH, E.

Nov. 7. Frances Magnes, violinist, CH, E; Frieda Hempel, soprano, TH, E.

Nov. 8. New York Philharmonic-Symphony, CH, E; Gertrude Wrobleski, pianist, TH, E.

Nov. 9. New York Philharmonic-Symphony, CH, A; Toshiya Eto, violinist, CH, E; Eugene List, pianist, TH, E.

Nov. 10. Yvonne Chalfonte, soprano, CH, E; Guiomar Novaes, pianist, TH, A; Richard Dyer-Benet, folk songs, TH, E; Byzantine Singers conducted by Christos Vrionides, CRH, E.

Nov. 11. New York Philharmonic-Symphony Society, CH, A; Cincinnati Symphony Orchestra, CH, E; Chloe Owen, soprano, TH, A; New Friends of Music, TH, 5:30 p.m.; Dina Ficarotta, CFCH, 5:30 p.m.

Nov. 12. National Orchestral Association, CH, E; Merces Silva-Telles, pianist, TH, E.

Nov. 13. Philadelphia Orchestra, CH, E; Masashi Hashida, violinist, TH, E.

Nov. 14. Boston Symphony, CH, E; Martial Singher, baritone, TH, E.

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N. Y. Philharmonic-Symphony Postpones 1952 Tour Abroad

The proposed tour of Mediterranean countries by the New York Philharmonic-Symphony Orchestra, planned for 1952, has been postponed at least until 1953. Though the itinerary is not absolutely certain to take place in the latter year, as far as present plans guarantee, there is a strong likelihood that it will be made.

According to a statement by Bruno Zirato, co-manager of the orchestra with Arthur Judson, the original plan was to use one of the new vessels of the American Export Line, either the Constitution or the Independence, as a home for the orchestra during a 30 or 35 day tour. But in order to have a vessel available, the line had to have an assurance from the orchestra management before Oct. 15 of this year that the tour would take place as scheduled. Since the orchestra, according to Mr. Zirato, "was in no position to give this assurance," the plan was cancelled. Another factor, he indicated, was that the vessels might be required next year for passengers going to the Eucharistic Congress in Barcelona.

To cover the expense of the trip, furthermore, a guarantee of between $150,000 and $200,000 would be needed, he said, and there is not time to raise the sum before next spring, whereas there are prospects of doing so before 1953. Mr. Zirato, during his visit to Europe last summer, had already made arrangements for concerts to be given in major Italian cities, and Greece, Israel and France were also included in the tentative schedule.

New Friends of Music Plans

The New Friends of Music's sixteen Sunday afternoon concerts, beginning Nov. 4 with a program in tribute to the memory of Artur Schnabel, will be devoted to Beethoven's string quartets, song cycles and lieder, sonatas, string trios, the Piano Quartet, op. 16, the Septet for string and woodwinds, and trios for piano and strings. There will also be two operas in concert form, Purcell's Dido and Aeneas and Handel's Il Pastor Fido, and other works of these two composers. Principals in the Purcell opera include Nell Tangeman, Norman Farrow, Sara Carter, Helen Lightner, Georgiana Bannister, Norman Atkins, Howard Freed, with the Mannes Choral Group and a chamber orchestra under Sam Morgenstern. Six contemporary North and South American composers will also be represented: Samuel Barber, Carlos Chavez, Norman Dello Joio, Roy Harris, William Schuman and Heitor Villa-Lobos. Soloists include Jennie Tourel, Elena Nikolaidi, Suzanne Danco, Richard Dyer-Bennet, Hortense Monath, Roman Totenberg, Claudio Arrau, Eugene Istomin, Erich Itor Kahn, K. U. Schnabel, Alexander Schneider, Stuart Canin, Paul Doktor, Joseph Schuster, Benar Heifetz, Ralph Oxman, Robert Bloom, John Wummer, Julius Baker. Ensembles are the Budapest, Hungarian, Loewenguth, Juilliard, New Music and Pascal String Quartets, the Quartetto Italiano, New Friends of Music Quartet and Albeneri Trio.

AWARD WINNER . . . Lois McCauley, soprano, until recently a student at the Manhattan School of Music, sails for Italy on the SS. Constitution to study voice under sponsorship of the Fulbright Awards.

Hurok Fledermaus Tour Opens

HARTFORD, CONN.—The company presenting Johann Strauss' Die Fledermaus, under the management of S. Hurok, opened here on Oct. 15 before an audience of some 6,000, who accorded the merry work an enthusiastic reception. The operetta was sung in an English version by Ruth and Thomas Martin, the latter and Michael Kuttner being the musical directors. The role of Rosalinda was admirably performed by Irra Petina, formerly of the "Met," and familiar also from The Song of Norway. Other parts were spiritedly sung and portrayed by Michael Bartlett, Adelaide Bishop, Beverly Shearer, Lloyd Thomas Leech, Earl Redding, William Shriner, Tom Perkins, John Pelletti, Howard Fried and Harding Dorn. The last-named was also credited with the choreography, while the staging was done by James Westerfield, and the scenery and costumes designed by Elemer Nagy. The production will be seen in 46 cities of the East, Midwest and South this season.

D. T.

Paris Hears American Works

PARIS.—A concert of works by American composers was given on Oct. 23 at the United States Embassy. Roger Sessions' Quartet in D minor was played by the Quatuor Quattrocchi (Robert Quattrocchi, Ch.—Etienne Serpinet, Marcel Quattrocchi and Leon Quattrocchi). Jacques de Menasce's Sonata for Violin and Piano enlisted Robert Quattrocchi and the composer at the keyboard. Frederick Jacobi's Sonata for Cello and Piano was interpreted by Leon Quattrocchi and the latter composer. De Menasce's Second Piano Sonata had an authentic reading by its creator. The Daniel Jazz by Louis Gruenberg, which dates from 1923, and is scored for voice and eight instruments, was performed by Victor Delafoose, tenor, and soloists of the Hewitt Chamber Orchestra.

NASM to Meet in Cincinnati

CINCINNATI.—The National Association of Schools of Music will meet here at the Netherland Plaza for its 27th annual convention, Nov. 23, 24 and 25. A program has been announced by Dr. Price Doyle, president, which extends through Thanksgiving day and concludes with a Sunday morning session, followed by an invitation to members to be guests of the Cincinnati Symphony under Thor Johnson, with Isaac Stern and Gregor Piatigorsky as soloists. On Thanksgiving Day NASM will hold two special sessions with representatives of the Music Educators National Conference, with Marguerite Hood, MENC president, heading the delegation.

Conductor Released From Ellis Island

Manuel Rosenthal, conductor of the Seattle Symphony, who appeared as guest in South America and in a return visit to France this summer, was released on Oct. 14 after being detained briefly at Ellis Island on his arrival from Europe. He stated later that there had been "a mixup" in an entrance permit for himself and his wife. The immigration authorities said that there were "no political overtones" in the case.

NEWS IN BRIEF

Ethel Bartlett and Rae Robertson, who ended their European tour with a recital at the Edinburgh Festival, have been reengaged for this festival next summer. The duo-pianists are now on a tour of this country and Canada, extending from Oct. 15 through mid-March.

Leonard Serber, young American pianist, is now under the management of Annie Friedberg.

The New York Trio will open its season with a first appearance in Boston on Nov. 18.

Sylvia Rosenberg, violinist, and David Bar-Illan, pianist, winners of its 1951 Auditions, will be presented by the Department of Music of the 92nd St. "Y" in their debut at Kaufmann Auditorium on Sunday evening, Nov. 11. Miss Rosenberg is a pupil of Louis Persinger and Ivan Galamian. Mr. Bar-Illan, born in Haifa, at 16 appeared as soloist with the Palestine Orchestra, and was a scholarship student at Juilliard School with Muriel Kerr and Rosina Lhevinne.

PASSED AWAY

ARTHUR SHATTUCK, 70, pianist, died in his New York home on Oct. 16. He had retired from active concert work about 20 years ago because of illness. Born in Neenah, Wisconsin, he at 13 was sent to Vienna, where he studied for seven years with Leschetizky. Mr. Shattuck made his debut as soloist with the Copenhagen Royal Philharmonic at 20, and toured widely in Europe. In 1911 he returned to the U. S. and appeared with the New York Symphony under Walter Damrosch. After 1914 he made a number of American tours. He was also known as a yachtsman, having inherited a large fortune. A sister and a brother survive.

PAUL EISLER, 76, conductor and composer of light operas, died of heart disease in his studio in the Metropolitan Opera building on Oct. 16. Born in Vienna, he studied at the Royal Conservatory there with Bruckner and others. He joined the Metropolitan in 1904 as an assistant conductor and remained until 1929, except for three years in Vienna before World War 1. Mr. Eisler also appeared as a conductor with the company, notably of German works. He toured as accompanist for Caruso, Farrar, Hempel, Gadski, Ysaye, and made a world tour with Isadora Duncan. For some 20 years before his final illness he lived in California. Mr. Eisler composed several comic operas and many songs. He was married to the late Edith Ross, an opera singer. Two sons, a sister, and five grandchildren survive.

WALTER T. ROSEN, 75, banker and music patron, died at his home in Katonah, N. Y., on Oct. 16. A pianist and art lover, he was one of the founders of the Westchester Friends of Music, and the early Russian Symphony Orchestra in New York, and was chairman of the board of the old Society of the Friends of Music. With his wife, Lucie Bigelow Rosen, well known as a performer on the Theremin, he endowed a professorship of music at Harvard in memory of their son, Walter Bigelow Rosen, killed while piloting a bomber over Europe as a Captain in the Royal Canadian Air Force. Besides his wife, he leaves a daughter, a brother, and two grandsons.

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Chicago Symphony Begins Year

By René Devries and Desha Dowdy

CHICAGO.—Chicago's 1951-52 music season began at a spirited pace, Oct. 7, and within the first fortnight offered a variety of concerts with a number of musicians making their first appearance here. Among features of the early recital season were performances by the Roosevelt String Quartet; a two weeks' series by the Ballet Russe, as well as appearances by Aña Maria's Spanish Ballet.

Rafael Kubelik was heartily welcomed at the opening program of the Chicago Symphony season, which went off with verve and *eclat*. There was noticeably improved tone from the various choirs of the orchestra—especially fine being that of the beautifully modulated trumpet in Beethoven's Leonore Overture No. 3; the general effect of the strings—rearranged this season; the impressive winds and tympani in the closing Brahms. The 21-year-old Austrian pianist, Friedrich Gulda, was soloist in Beethoven's Third Piano Concerto, and proved a young artist of importance whose generous gifts were highly cultivated. His deft and musical performance stimulated further interest in his solo recital here on the Musical Arts Piano Series Dec. 4.

The first of the Tuesday afternoon concerts and those of the second Thursday-Friday pair presented Gina Bachauer, Greek pianist, in Rachmaninoff's Third Concerto, and the Brahms B Flat Major. Vigor, assurance and a strong rhythmic sense were main characteristics of Mme. Bachauer's playing, though in portions of the slow movements, especially, she showed herself to be a sensitive musician. Detracting from her playing was some failure to reach into the depths of the piano for its rich beauty. Mme. Bachauer was well received by the audience, which recalled her to the stage several times.

Symphonies programmed for the regular concerts were those of Brahms (No. 1), Dvorak (New World), and Roy Harris, whose Fifth Symphony was given its first performance at these concerts. The work is strong and purposeful, clearly defined as to forms employed, with obvious folk character, and some beauty. The composer, present to accept its warm reception, must have felt grateful to Kubelik and the orchestra for the sincere and admirable performance given the work.

Victoria De Los Angeles Opens Season

Victoria De Los Angeles, in her initial recital here in Orchestra Hall, which opened the Allied Arts Concert Series, delighted her listeners throughout an attractive and beautifully sung program. She achieved a succession of victories from the opening Recitative and Aria of Messagera, from Orpheus, through her final group of Spanish songs; and sang with the authority and authenticity expected from so gifted an artist. To this reporter, the biggest thrill came with her rendition of Ravel's Kaddisch, from Melodies Hebraiques, though her delivery of the Schumann group was exemplary. If the singer's conceptions of Le Roi de Thule and Air de Bijoux from Gounod's Faust were not quite according to the best French tradition as to style and diction, De Los Angeles opened the 1951-52 music season here most happily. Paul Berle was the efficient accompanist.

Patrice Munsel's Recital

Patrice Munsel, heard in the first concert of the History and Enjoyment of Music Series (Allied Arts) in Orchestra Hall on Oct. 14, demonstrated what she had accomplished in further study and experience since her earliest Metropolitan Opera successes. Though she at times was occasionally prone—as in Mi Chiamano Mimi from Boheme—to sacrifice the spirit of a song for vocal effects, and still showed some imperfect vocal production, perhaps owing to lack of adequate breath support, Miss Munsel revealed herself to be a delightful singer and captivated her large audience with artistic gifts and appealing personality. Stuart Ross was the expert assisting artist.

Mary Davenport Heard

Mary Davenport, contralto, a newcomer here, in her song recital in Fullerton Hall Oct. 16, did not live up to the glowing encomiums she received from the press in the East and on the Pacific Coast. It may be that Miss Davenport had an off night or found Fullerton Hall not large enough for displaying her opulent vocal organ, which may be shown to better advantage on the operatic stage. The fact remains, however, that she proved a disappointment here both vocally and interpretatively.

LEON KIRKPATRICK, pianist, played his third Kimball Hall recital on Oct. 25, after a tour which included a program at the Academy of Arts in Honolulu. Other appearances were in Los Angeles, Seattle, Washington, D. C., Detroit, Omaha, Dallas, St. Paul and Missoula.

Pro Musica Trio Opens

The Pro Musica Trio presented its first concert of the 1951-52 series sponsored by The Chicago Chamber Music Society, in the attractive new quarters of the Arts Club on Wednesday morning, Oct. 11. The occasion was one of particular interest for the first public appearance of Leopold Teraspulsky as permanent cellist with the Trio. Mr. Teraspulsky, whose reputation as an excellent concert cellist was established here in Orchestra Hall recitals, proved himself equally gifted as an ensemble player, exhibiting relaxed musicianship and a beautiful tone. The artists (Nina Mesirow-Minchin, pianist; Fritz Siegal, violinist, and Teraspulsky) gave remarkably seasoned performances, despite the short time of their association of Beethoven's Trio, B Flat, op. 11; Ernest Bloch's Three Nocturnes; and Turina's Trio, No. 2, op. 76. This reviewer cannot refrain from expressing admiration for Mme. Minchin's exquisite touch and highly refined technic which enabled her to produce the most delicate of nuances as well as brilliant effects.

Guiomar Novaes Scores

The piano recital of Guiomar Novaes, at New Trier High School in Winnetka, was an outstanding event. The well-chosen program gave the artist an opportunity to show her masterly technique as well as her deep musical insight and the broad scope of her repertoire. It included Bach's Chromatic Fantasy and Fugue and the Capriccio on the Departure of a Beloved Brother. Beethoven's "Les Adieux" Sonata, Chopin's Sonata in B minor, two piano pieces by Brahms and three excerpts from the doll series by Villa-Lobos. E. J.

Solomon Feted

Solomon, England's distinguished pianist, opened the Musical Arts Piano Series in Orchestra Hall Oct. 16 for the third consecutive season. He played into

his beautiful instrument (a new Steinway heard for the first time in recital) the purest music, with no compromise to showmanship — Bach Preludes and Fugues in C Minor and G Major (Books 11 and 1); sonatas of Mozart (D Major, K. 576) and Brahms (F Minor); pieces of Debussy and Ravel, and as encores, those of Chopin and Brahms. Solomon possesses simplicity which goes hand in hand with greatness, a magnificent technic without ostentation, the utmost beauty of pianissimo, rich brilliance, and always the true spirit of the music he interprets. A Solomon recital is a privilege too seldom offered to be missed by aspiring students, intelligent, conscientious teachers, discriminating musicians, and music lovers in general.

Chicago Artists' Association Concert

The Chicago Artists' Association opening program of the season in Curtiss Hall on Tuesday evening, Oct. 23, was presented by Stuart Aronson, baritone, and Marilyn Snow Powell, soprano, winner of the Chicagoland Music Festival (1951) and of the Chicago Artists' Ass'n, Contest (1951)—Young Artists Division; and by Delilah Vail Bordens, cellist; William Roessler, pianist, and Thalia and Harry Davidson, duo-pianists — Senior Artists. Accompanists were Rose Lyon Dumoulin, Ruth Anne Edwards and Erma Rounds.

I.S.T.M.A. Meeting

The Illinois State Music Teachers Association opened its 1951-1952 season of activities on Wednesday, Oct. 10, at the Lyon and Healy Concert Hall. Dr. Edgar Nelson was guest speaker. The meetings of the I.S.M.T.A. are held on the second Wednesday of each month from October to May, inclusive.

Chicago NATS Chapter Launches Season

The Chicago Chapter of the National Association of Teachers of Singing, at its first meeting of the season Oct. 17, in Curtiss Hall, presented Dr. Paul J. Moses, assistant clinical professor of laryngology at Leland Stanford Medical School and noted authority on problems of the voice. The subject discussed, Special Problems for Teachers of Singing (Resonance, Registers, Covering, Choice of Vowels, Psychological Types among students), was followed by a question and answer period, with Walter Allen Stults, National Vice President, as moderator. The Chicago Chapter, with its present membership of about 90 Chicagoland voice teachers, is in its second year of existence. A project being worked out this season is its "Artist-Student Promotion Plan," to give young artists the outlet for their talents and to encourage new audiences in various parts of the city. The parent organization, a growing one which has gained 1,300 members in the six years of its existence, aims at higher standards of vocal pedagogy and professional ethics. These are being emphasized at the Voice Teachers' Workshops held throughout the country in five universities, and in an exchange of ideas through the Bulletins, and at the Annual Conventions. Chicago will be the site for the convention this year taking place at the Sheraton Hotel, Dec. 26, 27, 28 and 29. Mme. Sonia Sharnova, former member of the Chicago Civic Opera Company, is president of the Chicago Chapter.

Concerts for Millikin

DECATUR, ILL.—The Millikin-Civic Orchestra of Millikin School of Music is preparing for a major concert on Dec. 14, featuring student artists studying at the school of music. During the Christmas season, the choir will give a performance of Handel's Messiah. The Millikin chapter of Sigma Alpha Iota is planning two performances of Fledermaus on Feb. 29 and March 1, an all-student production with cast, chorus and orchestra made up of School of Music students.

Ricker Coaches with Petri

OKLAHOMA CITY, OKLA.—Herbert Ricker, pianist and teacher of this city, spent the summer in Oakland, Calif., coaching his fall concert program with Egon Petri. Also working with Mr. Petri was the daughter of Mr. and Mrs. Ricker, Lila Gene George of Lalaro, Peru. Mrs. George will return to South America to open her studio in December.

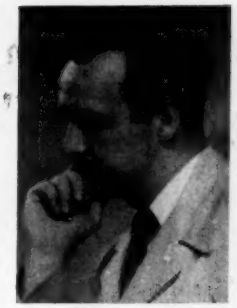
Among Mr. Ricker's recent engagements were a recital in Tulsa and an appearance on the all-star program of the Federation of Music Clubs.

DR. EVANGELINE LEHMAN

Vocal Forum for Adults Is Held at Mary Manse College

TOLEDO, OHIO.—On Oct. 16, Dr. Evangeline Lehman opened a vocal forum for adults which she conducted at the Mary Manse College here. The course is designed for vocalists, teachers of singing and choral directors. Technical problems in voice training, interpretation, program building, stage deportment and repertoire as related to individual singers are a few aspects of voice study considered in the Forum. Class members who are vocalists and pupils of teachers who are registered for the forum participated in class demonstrations.

Dr. Lehman resumed her regular teaching in Detroit on Sept. 18, and will present several of her artist-singers in recital and opera during the coming year.



KRUESI WESTBROOK

Robert Powell Artists Heard

CINCINNATI, OHIO.—Kruesi Westbrook, bass, artist-student of Robert Powell of the master artist faculty of the Cincinnati Conservatory of Music, winner of the Aria Auditions of the Cincinnati Summer Opera, is currently appearing in concert throughout the Southern states, sponsored by the Southern Methodist Episcopal Church.

Cecilia Ward, another artist-pupil of Mr. Powell, is singing with the New Orleans Opera this fall, and has filled engagements in Springfield, Ohio, Cincinnati, Johnson City, Tenn., and elsewhere. Miss Ward also was an audition winner of the Cincinnati Summer Opera. Sadie Ruth McCollum from the class of Mr. Powell is on tour with the Robert Shaw Chorale. Last summer she was signed by the Memphis Concert Bureau and will appear in concerts under their direction. Still other prominent artist-pupils of Mr. Powell include John Alexander, tenor, who was introduced in 1950 by the Cincinnati Summer Opera in the title role of Faust, and who is now on tour with the Charles L. Wagner Opera as leading tenor in Traviata; and Jack Bowers, baritone, chosen to sing the role of Figaro in Marriage of Figaro with the South Carolina Opera of Columbia. This production has also been booked in a number of other cities throughout North and South Carolina.

Natzka Collapses during Opera

In a performance of Meistersinger by the N. Y. City Opera Company on Oct. 23, Oscar Natzka, who was singing Pogner, became ill after his solo in the first act. He pluckily remained on stage after warning his co-singers, and on exiting collapsed in the wings. His alternate, Norman Scott, was hastily summoned.

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WEST COAST RECEPTION . . . Lilly Windsor is honor guest after her recital in Aberdeen, Wash., Oct. 18. L. to r., Carroll Hollister, Miss Windsor's accompanist; Mrs. John Close, chairman of concert committee; Miss Windsor; Mayor Edward Lundgren of Aberdeen.

Cooper Union Forum Opera Opens

The Barber of Seville, sung in English by a competent cast, was the first offering of a series given in the Great Hall of Cooper Union on Oct. 19. Free admission assures capacity audiences, and according to report, many disappointed music lovers were turned away. The series of "Opera in English" is presented in cooperation with the American Guild of Musical Artists and the American Federation of Labor and is under the general direction of Leopold Sachse. The performances are given *sans* scenery or stage *décor*, and a piano expertly played by Hedda Ballon substitutes for orchestra. Siegfried Landau conducted with authority. Kate Friedheim provided appropriate costumes. George Mead made the English adaptation. The cast was as follows: Count Almaviva, David Benedict; Doctor Bartolo, Lawrence Davidson; Rosina, Marjorie Gordon; Figaro, Bernard Green; Basilio, Robert Anderson; Fiorello, Donald White; Bertha, Madeleine Vose; Ambrosio, Sam Cacharian. Each artist performed with credit, winning well-earned plaudits. Miss Gordon's vocal and histrionic gifts are features of a very attractive personality, and her coloratura art is not to be disputed. Bernard Green made his Figaro a captivating picture of egotism and good humor, and his baritone voice scored a hit with the warmly appreciative assemblage. Messrs. Benedict, Davidson and Anderson proved themselves to be singing-actors of ability, as did Miss Vose, who made much of a minor role. Mozart's Magic Flute is the next opera in English scheduled for Cooper Union on Nov. 16. H. I. B.

Parisot in Orchestral Premiere

Aldo Parisot on Nov. 23 and 25 will play the solo part in the Villa-Lobos Fantasia for Cello and Orchestra with the Pittsburgh Symphony under Leopold Stokowski, the first performance in this country of the work in its orchestral version. Mr. Parisot gave the American premiere of the same composition, arranged for cello and piano, in his recital in Town Hall last season.

Albanese to Open TV Series

Licia Albanese will sing the title role and Gabor Carelli that of Pinkerton in the season's first production on the Opera Cameos TV series, presented over Station WPIX on Nov. 4 (7:30 p.m.). The weekly series is conducted by Miguel Sandoval, with Carlo Vinti as the producer.

RADIO NOTEBOOK

Color TV is having a set-back because of the request made by the defense authorities that all manufacture of color equipment cease.

The final concerts in the autumn series by the NBC Symphony Orchestra were conducted on Oct. 20 and 27 by Alexander Hilsberg, the concluding list offering effectively played works by Smetana, Moussorgsky and Dvorak. On Nov. 3, Arturo Toscanini is scheduled to open the winter season of the orchestra (NBC, 6:30 p.m., EST). . . . Toos Baas, Dutch soprano, will give a recital over FM Station WABF on Nov. 8 (8-9 p.m.), singing lieder by Schubert and Brahms, Dutch and South American songs. . . . Adelaide Van Wey was heard on the Family Hour over WJZ, Oct. 18; she also appeared on Oct. 23 on the Gloria Swanson Hour over WOR. The contralto sang six of her folk collection of Creole Street Cries, and discussed current musical events. . . .

The second opera in the NBC-TV series was to be heard on Nov. 1 at 11 p.m., a new English version of Offenbach's M. Choufleuri, adapted by Dino Yannopoulos, under the title RSVP; the singers included Virginia Haskins, Paul Franke, Paul Ukena, Kenneth Smith, George Irving, and Jeanne Palmer, with Peter Herman Adler as musical director (review later). . . . Miss Haskins is also being heard each Friday night (8:15-9) on the new CBS program, Musicland U. S. A., over a coast-to-coast network, with the orchestra and chorus conducted by Alfred Antonini; others featured are Earl Wrightson, baritone, and Thomas Hayward, tenor. . . .

Hans Schwieger, conductor of the Kansas City Philharmonic Orchestra, is emcee of 13 weekly programs, titled Philharmonic Fun, which were launched on Oct. 25 (5:30-5:45 p.m.) by WDAF-TV, sponsored by the Junior League of that city. . . . Michael Rabin, 15-year-old violinist, was soloist again with the Bell Orchestra under Donald Voorhees on the Telephone Hour. . . . The CBC Opera Company of Canada opened its season with a new production of Healy Willan's music drama Deirdre. . . .

Mary Maiuzzo was a guest soloist on the WFUV-FM "Concert in Miniature," on Oct. 14, 21 and 28.

Mu Phi Epsilon Meet For Minneapolis

MINNEAPOLIS.—The Hotel Curtis of this city is to be headquarters for the 1952 National Convention of Mu Phi Epsilon. The chapters of the East Central Province will be the hostess group. Last summer the National Council of the sorority met at Hotel Curtis, and were guests of the Minneapolis and St. Paul Alumnae Chapters, and the three active chapters at MacPhail College of Music, the Minneapolis College of Music, and the College of St. Catherine, at a dinner following an all-day conference of the 1952 Convention Committee.

Gertrude Lindhorst Heard

Gertrude Lindhorst was soloist on Sept. 23 at the opening of the new Church of the Good Shepherd, Bergenfield, N. J., a dedication service. The previous month the soprano was soloist for the second year in Spencer Memorial Church in Brooklyn Heights and, also for the second time, soloist at the Washington Memorial Chapel, Valley Forge, Pa.

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"Cardinal Rules" for The Singer Outlined

Maria Frankfurter-Karnieff, who for seven years has been teaching voice in Nola Studios in Steinway Hall, formerly was a vocal instructor in Zurich, Switzerland, specializing in the recovering of lost voices. She is the widow of William Frankfurter, impresario, known here and abroad, some of his artists including Richard Tauber, Fritz Reiner and Elisabeth Rethberg. Mme. Frankfurter-Karnieff's own teacher was A. Guagni Benvenuti of Milan. Besides maintaining her studio and composing songs, she is the author of The Cultured Voice, with a preface by Mattia Battistini and Dr. Max Graf, father of the Metropolitan Opera's stage director.

Briefly summarizing her system as a voice teacher, Mme. Frankfurter-Karnieff gives what she calls the cardinal rules of voice placement:

"A beginner should never be allowed to fill his lungs to the limit in taking a breath for singing. It is unnecessary and even harmful, since it leads to undue punishment of the larynx.

Some Rules of Articulation

"A word about articulation. The pupil should not attempt painstaking pronunciation. In general, when forming a tone, one should think as little as possible about articulation so that the intangible roots of the tone be not pulled out by a premature formation and constriction of the lips.

"Now for the vowels, starting with 'E.' This one should not be too sharply articulated because this 'flattens' it and leads to an eventual inability to join the vocal cords completely. The pupil may be taught to pronounce it so lightly that he feels as if it forms in the upper chest.

"The vowel 'I' in a properly placed voice will be felt vibrating if a hand is placed over the temple.

"The 'A' sound, which in many voices seems to 'fall,' is formed as if under the neck. It is important that in forming it, the singer does not pull the muscles involved upwards.

"'O' is a vocal sound very good to the singer, but it should be formed in the chest, never in the larynx.

"The vowel 'U' is similar to 'O'—in fact one has only to lengthen the larynx slightly to form it—but on no account should the lips be too pursed.

"Lastly there is the Russian 'Eh,' which is pronounced like 'a,' 'e' and 'i,' said together quickly. If it is sung lightly, formed as if in the chest and allowed to remain there, it has the beneficial effect of causing an extremely natural enlargement of the radius of the sound. It is thus valuable to singers with narrow or deformed throats.

"Curing" Strained Voices

"Now for voices spoiled by overstraining or a deformation of the larynx. The latter misfortune may be congenital or acquired; no matter, it can be cured except in those rare cases of an irreversible organic deficiency. The first step is to determine exactly what is wrong. This is done by the teacher's so-called 'clinical ear.' His findings should be checked and confirmed by a medical diagnosis.

"The means of cure will be through the two muscles stretching from the shoulders to the neck, like a yoke—their anatomical name is immaterial here. The work will require an enormous amount of effort and patience as well as thorough guidance from the teacher. Concurrent medical treatments are also very helpful.

'An easier task is to cure vocal cords that have been overstrained. When the teacher notes such a condition, he should forbid the pupil to pronounce 'E' and 'I' in his exercises. Instead, he should urge him to let his vocal cords answer these sounds from below. When these two vowels are seemingly formed by the larynx alone and the lips and jaw only slightly going through the motions, the pupil will be following Battistini's injunction, 'Canti come con labbra bruciate.' (Sing as if with burned lips.) Soon a metamorphosis will be noted—the beginning of the cure—and even the most strained of vocal cords will be on the way to recovery. Later, of course, the lips and jaw will resume their normal function in the clear articulation of the sound."

MRS. EDWARD MacDOWELL (center) conferring with members of Mu Phi Epsilon. L. to r., Ruth Bradley, pianist; Dr. Merle Montgomery, president, New York City Alumnae Chapter. Miss Bradley is the new chairman, appointed by the Federation of Music Clubs, of the Committee To Get MacDowell Into The New York University Hall of Fame. She was a recent winner of a Mu Phi Epsilon original composition award for her song, Release.

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Roof Concerts Open Season in New Hall

By C. Sharpless Hickman

LOS ANGELES.—Evenings on the Roof concerts—so named from their original locale at the roof-top studio of founder Peter Yates' Hollywood home—moved into the modern West Hollywood Auditorium to open their 14th season with their 262nd concert in Los Angeles. The new hall, seating approximately 500, forms a part of the Los Angeles County's recreational facilities in the area below Hollywood's famed "Sunset strip," and has been given to the Roof for the season in lieu of a $1,000 grant by the County Board of Supervisors. By our count it is the Roof's eighth regular home, and though the floor is level and folding chairs are necessary, the acoustics are superb and the *décor* modern and pleasing to the eye.

Walton Suite with Narrators

William Walton's Facade was the feature of the opener, being given locally for the first time in its original chamber orchestra form, with Robert Nichols and Jane Wyatt as the narrators under the baton of John Barnett, associate conductor of the Los Angeles Philharmonic Orchestra. Unfortunately Miss Wyatt missed the delicate whimsey and triphammer timing and clarity of Edith Sitwell's verses, so that it was only when Nichols was narrating that the full effect of the work and Barnett's skillful conducting were felt. The program also included works for flute, in ensemble and solo, by Bach, Roussel and Binkerd, which Doriot Anthony played exquisitely.

The second and third of the Roof's 23-program series featured music for violin and cello, respectively. A lengthy program of four Mozart Sonatas, played well by Eudice Shapiro and pianist Shibley Boyes, was relieved by a superb performance of the Ravel Trio, in which they were joined by cellist Victor Gottlieb. James Arkatov was the cello soloist at the third concert, scoring especially in the Rachmaninoff Sonata, with Xenia Chasman accompanying. On this program mezzo-soprano Muriel Maxwell's consistent vocal artistry was a factor, with the brilliant support of Miss Boyes, in the local premiere of Aaron Copland's setting of 12 poems by Emily Dickinson.

The Roof has also gained two out-of-town "homes" in Santa Barbara, where the musicians of this unusual Southland cooperative will give seven concerts this fall and winter under the local aegis of the Music Arts Society of Santa Barbara. The first of four scheduled for the beautiful Spanish-styled Lobero Theatre included Schoenberg's Pierrot Lunaire, while three intimate recital-type programs will be given at "Monteverde," a sumptuous Montecito estate.

Other Autumn Concerts

Other early season chamber music programs have included a series by cellist William van den Burg and Miss Boyes, who have been playing all of the Beethoven duos as part of the County Museum's free Sunday afternoon series, the Paganini String Quartet's concert opening the 48th Coleman Association series in Pasadena, and a special subscription concert for the U.C.L.A. Friends of Music.

In the vocal field Los Angeles has had the opportunity to assay the recital talents of Herta Glaz and William Warfield for the first time, and to welcome back an old resident, the mezzo-soprano Belva Kibler. Miss Glaz, accompanied by Gwendolyn Williams Koldofsky, sang a special U.S.C. program to establish a music scholarship fund in the name of the late violinist Adolph Koldofsky. Heretofore heard locally only in opera, she revealed an exceptional degree of dramatic insight in her offerings of music by Schubert, Wolf, Monteverdi and De-Falla, though never transcending the bounds of impeccable musical taste and beautifully even production.

Warfield's magnificently smooth baritone voice also was used with the utmost musicianship and proved capable of easily handling an exceptionally wide range of vocal and dramatic styles. His diction was particularly noteworthy, and he lent every song—as did Miss Glaz on her program—an air of distinctively individual, well-thought-out approach. His Pomona

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and Pepperdine Colleges concerts will be followed by others here next spring.

Miss Kibler's recitals revealed an intrinsically lesser voice than the other singers, but the same fine musicianship.

Chamber Orchestra Series Opened

Harold Byrns' Chamber Orchestra opened its five-concert series by belatedly introducing to Los Angeles' audiences the neglected Serenade, op. 95, by Max Reger—a work of surpassing beauty and of a transparency of texture which belied much of Reger's more complex and heavily scored music. It was superbly played by the ensemble, as was Honegger's delightful Piano Concertino, which Charlotte Zelka did with such subtlety and clarity. Not so successful, however, was the somewhat stiff approach to Bach's Second Suite for flute and orchestra (with Arthur Gleghorn as soloist) or Beethoven's Viennese Dances.

The U.S.C. and U.C.L.A. concert series were both opened by Jascha Heifetz, accompanied as usual by Emmanuel Bay. His performances of the Debussy and Strauss Sonatas were particularly eloquent, as was his brilliant playing of Ravel's Tzigane.

The memory of Isabel Morse Jones, local music critic, who died in Rome Sept. 4, was honored by a concert attended by representatives of most of the city's major musical groups, and many civic officials. Participating artists included the Roger Wagner Chorale, the Hollywood String Quartet, and Muriel Maxwell and Shibley Boyes.

The influence of the opera department of the Los Angeles Conservatory of Music has been in the fore during the few weeks of the season. Their production of La Boheme opened the Hollywood Opera Reading Club's season, while their Glynn Ross staged the Euterpe Opera Reading Club's opener, Romeo and Juliet. The familiar twin bill of Cavalleria and Pagliacci was also given by the Conservatory at the Wilshire Ebell Theatre. Outstanding in the casts of local young singers in these productions were Yola Casselle, Marcia Reale, Ralph Isbell, Merwyn Dant, Keith Marek, William Parsons and Dolores Davis.

RAYMOND BAUMAN, tonal educator of the Beau-Monde Studios, has been interviewing and auditioning students for his winter's courses. He also is completing his recital program of piano music which he plans to present in Carnegie Hall. Vocal recitals in his studio this season will feature compositions of Mr. Bauman and arrangements of piano background to assist and inspire the vocalist. Recordings for musicians outside the studio as well as for Bauman students are made at Mr. Bauman's Beau-Monde Studios.

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MUSICAL JOTTINGS

Pierre Monteux will retire from the San Francisco Symphony at the end of this season, but will continue to tour as a guest conductor; he will also conduct the Cincinnati Festival next May, succeeding the late **Fritz Busch**. . . . **Martin Taubman,** Viennese concert manager, has been visiting this country. . . . **Guillaume Landré,** Dutch composer, is working on an opera based on the play, Death Takes a Holiday. . . . The extension division of the University of North Carolina is establishing, under the direction of **Robert C. Bird,** the Carolina Opera School in Raleigh. . . . **Mrs. Mary McLeod Bethune,** 76-year-old Negro educator, received the annual award of the Griffith Music Foundation for "her contribution toward better racial and community understanding." . . .

The first musical performance in the Rome Coliseum in modern times was a concert of **Verdi's** music by leading opera singers of that city. . . . The Collegium Musicum, conducted by **Fritz Rikko,** gave a program of baroque music in the Circle in the Square, arena-style theatre in Greenwich Village. . . . The Philadelphia Orchestra has signed a new long-term contract with Columbia Records, and will do a complete version of **Honegger's** King David with assisting vocalists. . . . **Kohler & Chase,** San Francisco music store, in existence for 101 years, has opened a new and enlarged building. . . .

Anthony Donato, composer, professor of theory and composition at Northwestern University, will lecture in England on a Fulbright grant during 1951-52. . . . The Mu Phi Epsilon scholarship awarded annually at National Music Camp, Interlochen, Mich., was won by **Carol Kaiser,** cellist. . . . A symphonic concert, conducted by **Leopold Stokowski,** has been added to the series by the Composers' Forum, and the **Jean Tennyson** Foundation will act as sponsor for the series. . . . A **Barclay Allen** Week was celebrated by friends of the pianist, who was partially paralyzed in a motor accident; his recording of Jazz Pizzicato is well known. . . .

Rainbow Square, a new operetta by **Robert Stolz,** was premiered in London. . . . Besançon, France, held an international competition for conductors which attracted 58 candidates. . . . **Fritz Stiedry,** Austrian-born conductor of the "Met," returned to Vienna after 15 years to rehearse a performance of **Handel's** Joshua. . . . Prof. **Hermann Schmiedel,** conductor of the Salzburg Mozarteum Orchestra, is visiting professor this season at the Boston University College of Music. . . . Some 200 of **Richard Strauss's** letters to **Josef Gregor,** who wrote the libretti of his later operas, have been acquired by the Vienna Philharmonic Association and will be published. . . . A son, Martin Michael, was born in Burlington, Vt., to **Mrs. Werner Trapp,** wife of the baritone of the Trapp Family Singers. . . .

Otto Klemperer fractured his thigh while debarking from a plane at Montreal from Venezuela, Oct. 14. . . . **Olin Downes** is writing the English subtitles for Eroica, Austrian film based on the life of **Beethoven**. . . . **Martial Singher** was engaged at the eleventh hour to sing Lescaut in Manon with the N. Y. City Opera, through arrangement between **Rudolf Bing** and **Laszlo Halasz,** after **Mack Harrell,** who was to have sung it, developed a throat irritation. . . . The N. Y. Department of Welfare is seeking orchestral players over 55 years of age for a new rehabilitation program for older people. . . . **Irving Fine** has been given the second annual commission to an American composer by **Richard Rodgers** and **Oscar Hammerstein II**. . . .

Frank Brieff, former violist of the Guilet Quartet, is the new conductor of the New Haven Symphony, and **Hugo Kortschak,** long its leader, will conduct his farewell concert this season. . . . Another string player mounting the podium is **Hugo Kolberg,** former concertmaster of the Berlin and Pittsburgh orchestras, who will lead the West Shore Symphony in Muskegon and Grand Haven, Mich. . . . **Howard Shanet** has been appointed conductor of the Huntington, W. Va., Symphony. . . .

Leonard Bernstein and **Felicie Montealegre,** actress, were married recently. . . . **Jill Bailiff,** harpist of the Philadelphia Orchestra, announced her engagement to **Roger Gimbel,** of Jenkintown, Pa. . . . The Festival of Britain is said to have incurred a deficit of $14,000,000. . . . A concert in memory of the late **Leopold Prince,** conductor of the City Amateur Symphony Orchestra, was given by that group under **Franz Bibo** at the Museum of Natural History. . . . An exhibition of **Paganini** memorabilia extending until Nov. 3 was opened by the Music Division of the N. Y. Public Library. . . . . . **Martial Singher** will supervise the French diction of singers at the Metropolitan Opera. . . .

MATTIWILDA DOBBS, winner of a first prize in the International Music Contest in Geneva, has been invited to sing two performances of Lakme at the Geneva Opera in December. The American soprano studied at the Mannes Music School under Lotte Leonard.

Margaret Matzenauer will mark the 40th anniversary of her debut with the "Met" when she attends the opening night, Nov. 13; by a coincidence, the opera is the same—Aida, in which she sang Amneris with **Caruso, Amato** and others, **Toscanini** conducting. . . . **Mrs. Emmie Tillett,** of Ibbs & Tillett, British manager for **Kathleen Ferrier,** contralto, reports that the artist made "quite a wonderful recovery" from her recent illness, and hopes to return to the U. S. during the 1952-3 season. . . .

A musical score by **Ildebrando Pizzetti** is a feature of Mill on the Po, new Italian film, which opened at the World Theatre, N. Y., Oct. 19. . . . Atmospheric music and dances of India are provided in The River, film by **Jean Renoir,** showing at the Cinema Paris in Manhattan.

Carl Friedberg, whose appearance with the Toledo Symphony on Oct. 17 was postponed because of illness, will play the **Brahms** Second Concerto with the orchestra on Nov. 7. . . . **Tauno Hannikainen,** conductor, though permanently engaged with the Helsinki Symphony, will return to America in January and February as guest conductor in several cities under Concert Direction of **Annie Friedberg**. . . .

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NEW PUBLICATIONS IN REVIEW

The Nature of Music, by Hermann Scherchen (Henry Regnery Co., Chicago, 195 pp., $3.75), is a philosophical consideration of music by a noted European conductor and musicologist, translated from the German by William Mann, and with a preface by Edward J. Dent. It contains three suggestive essays. The general subjects are: The Foundations of Modern Music, with analysis of the writings of Joseph Saveur (1653-1716), a deaf-mute who "laid the foundations of acoustics through his method of determining the pitch of a note by indirect means"; The Secret of Creative Art, with especial stress on the work of Rameau and Bach; and The Imaginative Portrayal of Musical Material, including the individual characteristics of orchestral instruments, as exemplified in Beethoven's symphonies, and "the intensification of music's structure." The last section includes many musical illustrations. This is a work for specialists in orchestration, acoustics and composition.

Basic Principles of the Technique of 18th and 19th Century Composition, by Allen Irvine McHose (Appleton-Century-Crofts, Inc., 317 pp., $4.50), issued in the Eastman School of Music Series, is a highly practical textbook. It aims to combine first-year work in keyboard harmony, sight-singing, dictation, and part-writing for the student of composition. With many thoroughgoing exercises in every phase of traditional harmony, it includes the elements of time and rhythm, the tonal elements, and an introductory consideration of elementary acoustics. The musical illustrations are lavish.

Bel Canto and How It Grew

Bel Canto in Its Golden Age, A Study of Its Teaching Concepts, by Philip A. Duey (King's Crown Press, Columbia University, 222 pp., $3.75) embodies intensive research into the origins, developments and history of the much misunderstood and misused term *bel canto.* The writer provides a discussion interesting not alone for musicologists but for students in university or studio training. His terminology and definitions are clear and there are copious excerpts from treatises of all periods, beginning with those of Galen (130-200 A.D.), ranging through the flowering epoch of virtuoso vocalization during the 17th Century in Italy and elsewhere. The chapters on hygiene, from ancient times up to the rise of the German school, include honeyed recipes for throat ease as well as directions on singing technique. The whole adds up to fascinating and erudite volume, with many side-lights on the history of music and music-makers, and a summation of early vocal science.

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Mixed Chorus and Organ: Synagogue Music by Contemporary Composers, an anthology of 38 compositions for the Sabbath Eve Service. (G. Schirmer, Inc., 354 pp., $4.50 in the U. S.). These works were almost all composed for the Park Avenue Synagogue, New York, at the invitation of Cantor David J. Putterman, and the publication has been made possible by the generosity of the family of Mr. and Mrs. Joseph H. Cohen, members of the congregation, to whom the book is dedicated. This is a valuable collection as it illustrates contemporary treatments of the liturgy and various psalms by outstanding composers of Europe and America, ranging in style from fairly austere and simple to more elaborate, modern treatments. Among those represented are: Arthur Berger, Leonard Bernstein, A. W. Binder, Henry Brant, Castelnuovo-Tedesco, Julius Chajes, Paul Dessau, David Diamond, Lukas Foss, Isadore Freed, Herbert Fromm, Morton Gould, Gretchaninoff, Roy Harris, Max Helfman, Frederick Jacobi, Ernst Levy, Jacques de Menasce, Milhaud, Paul A. Pisk, Bernard Rogers, Salomo Rosowsky, Heinrich Schalit, Leo Smit, Leo Sowerby, William Grant Still, Alexandre Tansman, Kurt Weill, Jacob Weinberg, Zavel Zilberts.

There is a foreword by the late Dr. Milton Steinberg and a preface by Cantor Putterman.

For Piano: Fourth Piano Sonata, by Vincent Persichetti, is a three-movement score which opens with a broad, energetic-rhythmed section, followed by a middle movement of moderato style, sparely devised; and closes with a finale which begins "plaintively." It is written without key signatures, with a plentiful use of dissonantal flavoring, and shows a vigorous and progressive talent. For advanced performers. (Elkan-Vogel Co., Inc., Philadelphia, $3).

Le Carnaval des Animaux, by Saint-Saens, arranged for two hands by Lucien Garban, presents this engaging humorous descriptive suite in a reduction from its orchestral garb. Reduced, in fact, to a version not too difficult for the moderately advanced pianist, though several sections require good command of velocity and arpeggio playing. The cover design is bright and appealing. 37 pages. (Durand et Cie., Paris; Elkan-Vogel Co., agents for the U. S.)

Violin and Piano: Noveletta, by Gunnar Knudsen, piano part by Charles Haubiel. A modern Norwegian composer contributes a pleasant genre piece, in which there is a good deal of double-stopping, in the course of a gay allegretto design. Interestingly, it was originally written as a solo for the Hardanger violin, a Norwegian instrument with eight strings, much used for folk melodies in that country. (The Composers Press, Inc., 80c.)

Opera Score: Le Nozze di Figaro, by Mozart; vocal score including the secco recitatives, with piano accompaniment; Italian text by Da Ponte, English version by Ruth and Thomas Martin. (G. Schirmer, Inc., 481 pp., $5). A beautifully engraved edition of the work, including an essay on the story of the opera by Nathan Broder. The English version is singable and in most cases scans well to the music. This edition adds to the rather sparse stage directions in Mozart's MS score those from the first edition of Da Ponte's libretto, published in Vienna at the time of the premiere, the only copy of which is in the Library of Congress.

SATB: Eternitie, music by Jan Meyerowitz, words by Robert Herrick. (Edward B. Marks Music Corp., N. Y., 25c). An inspiring lyric by the early English poet, which begins "O Yeares and Age! Farewell! Behold I go where I do know Infinitie to dwell," is the basis for an impressive number for four voices written in modern contrapuntal style. The ending is *pp,* with the organ accompaniment hushed at the close. Ten octavo pages.

Brass Sextet: Autumn Moods, by Carl D. Meyers, is a pleasant descriptive number in simple if modern-flavored orchestration, for two trumpets, horn, trombone, baritone and tuba. The Texas-born composer, 27 years old, is a graduate of North Texas State College, and won first place with this work in the Composers Press 1949 publication contest. (Composers Press, Inc., $1.90 score.)

For Wind Septet: Five Pieces for Five Winds, by Charles Haubiel, were written at the request of Mildred Hunt Wummer for a Dalcroze Ensemble concert and are dedicated to that performer. They are brief, simple and interestingly varied in tempo and coloring, the movements designated, respectively, "Flowingly," "In five-eight," "Canon," "In seven-eight," and "With animation." The harmonies are progressive. Scoring is for flute, clarinet, oboe, horn and bassoon. (The Composers Press, $3.50.)

Song: Our Wedding-Day Prayer, poem and music by Lydia Cortese, has a march-like theme suited to bridal processions, and words of religious mood and simple fervor, beginning "Oh Lord, with love do we greet Thee, In holy wedlock, man and wife. . . ." There is a piano or organ accompaniment. Published for high voice (range, F to B flat) and medium (C to F), 80 cents each, as a solo for piano or organ, 40c. (Whitney Blake Music Publishers, N. Y.)

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Reviewed by Henry Harris

String Quartets: New Quartets by Charles Jones, Robert Starer, Leon Kirchner and Ellis B. Kohs (Mercury Music Corp., N. Y., score $2.50 for each, parts $5). When four string quartets are published simultaneously by one firm, that in itself is a noteworthy fact. To this add that they are by American composers, that each is written with artistic command of the medium, and each deserves wide hearing. These four may be grouped in two pairs, since the two first named are not so elaborate (in actual construction, not in musical merit) as the other two. The material in each is alive with present day resources, receives treatment of great seriousness and has development of extensive proportions. The Jones work remembers the traditional fabric of a quartet and is written with a light transparency; its four contrasted movements are of steady easy flow. The Starer quartet, in three movements, again avoids ponderousness by giving leadership to only one instrument at a time. There is a concise neatness of sound in this music, making it speak directly and pointedly. The other two, each of four movements, are expansive and weighty in musical idea and coloring, as if enlarging the possibilities and scope of the small ensemble. Each instrument speaks as an individual authoritative voice, giving strength and virility to the whole; each is a virtuoso effort adding to a monumental whole. The Kirchner piece has a sharpness of outline so that it is dynamically vivid; the Kohs work is a musically mature and impressive expression. Each quartet satisfying in its own right, they are together a distinguished contribution to contemporary chamber music.

For Violin: Sonatina for violin and piano, by Eldin Burton (Carl Fischer, Inc., $2). This work has ideally characteristic treatment for each instrument, the violin having melodic statements and the piano semi-percussive handling. As indicated by the title, brevity and aptness of thought are in order here, so that the three movements do not lag and are closely linked. The movements are well contrasted and build into an integrated unit.

DOWN PUBLISHER'S ROW

New Projects: The appointment of Richard F. French as Director of Publications for Associated Music Publishers, Inc., subsidiary of Broadcast Music, Inc., has been announced by M. E. Tompkins, president of the firm. Mr. French holds a Master's degree from Harvard, and was Assistant Professor of Music at that University from 1947 to 1951, serving as Director of Graduate Studies in the Music Department. He also was a Military Attaché at the American Embassy in Brussels during World War II. . . .

A concert of works by Paul Hindemith will be given in Vienna early in 1952, in which Irmgard Seefried, soprano, will premiere his latest composition, a series of Christmas songs based on Biblical texts; he has sent the manuscript to the singer, now visiting the U. S. for her first tour. The program will be repeated in New York in the fall of 1952, possibly with the composer attending. . . .

The Composers Forum concerts at the McMillin Theatre, Columbia University, opened with a program of works by Lionel Novak and Bryan Dority on Oct. 20. Other concerts take place Nov. 17, Dec. 15, Jan. 19 and Feb. 16. The composers' committee choosing the programs include Otto Luening, Henry Cowell, Peter Mennin, Wallingford Riegger and Louise Talma. . . .

The complete sketch of Alban Berg's Wozzeck, the property of Alma Mahler-Werfel, which is in the composer's own autograph, was offered for sale by Ernest E. Gottlieb, bookseller of Beverly Hills, Cal. . . .

Awards: Delta Omicron National Music Fraternity announces a Composition Contest open to all women composers. The award is $150 and manuscripts are due by June 1, 1952. For full information address the contest chairman, Lela Hanmer, American Conservatory of Music, Kimball Hall, 306 S. Wabash Ave., Chicago, Ill. . . .

The Composers Press announces that its 1952 Publication Award Contest will consider works of approximately ten minutes duration for symphonic-band. Details from Composers Press, 287 Broadway, N. Y. 7. . . .

Premieres: The world premiere of Jan Meyerowitz's opera Eastward in Eden is to be given at the Wayne University Theatre on Nov. 16. . . . The National Symphony Orchestra, of Washington, will premiere Paul Creston's Fourth Symphony on Jan. 30, and La Salle Spier's Suite Eulogistic on Nov. 24. . . . The Albuquerque Symphony will introduce this season a Piano Concerto by John Robb, which uses folk tunes of the Spanish Southwest. . . . Scheduled for premiere performances by the Town of Babylon Symphony are John J. Becker's Concertino Pastorale and Carl Bowman's Ballade for French horn and orchestra. . . .

Maro and Anahid Ajemian gave the world premiere of Ernst Krenek's Double Concerto for violin, piano and small orchestra at the annual Festival of Contemporary Music in Donaueschingen, Germany. . . . David Diamond's Quintet for clarinet, two violas and two cellos will be premiered by the Musicians Guild in N. Y. on March 10. . . . Louise Talma's choral dialogue, The Leaden Echo and the Golden Echo, won a prize of 20,000 francs awarded by the French Government through the Fontainebleau School of Music. . . . A commission for an orchestral work has been awarded to Don Gillis by Henry Sopkin, conductor of the Atlanta Symphony. . . .

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BERNICE FROST SAYS...

INACTIVITY

The following letters raise some questions concerning the mental inactivity of adolescent and early adult students:

"What, in your opinion, is the basic reason for so much mental slowness or laziness among junior high school pupils? The day-school teachers find the same conditions, but can offer no suggestions to help improve this condition. . . . L. S., OKLA."

"Do you find that high school and college piano students are lacking in ambition and eagerness to accomplish anything which demands even the slightest exertion on their part? I used to think it was a phase out of which they would grow, but so many of my pupils have never changed, even after finishing college. Is there any way to create within them a desire to learn?

G. G., WASHINGTON, D. C."

The adolescent ages are in themselves reasons for inactivity and seeming laziness. All educators are generally understanding of the difficulties to be encountered at that time. But these age levels are not enough explanation for some phenomena today. There are other reasons for the attitudes of the younger people.

Present-day Problems

Today we often find the young child seeming mature in his thinking and in some of his actions, while, in direct opposite, some of the adolescent and early adult young folks may be childlike in their thoughts and actions.

A six-year-old pupil recently informed his mother that "I will not ask Daddy and you any more questions, as you do not know the correct answers!" A sophisticated young lady of twenty-three broke into tears when not given a desired—but too difficult—solo at her lesson.

In both cases there were apparent intelligence, normalcy and general balance, yet maladjustment to the situation was obvious.

Various world conditions are certain to have their direct or indirect bearing upon everyone, regardless of age. Many homes reflect the feeling of futility of improving one's economic status or professional standing. The modern machine age may have made life too easy for the younger generation—though this may be questioned.

In any case, there are many causes, though not excuses, for the present exhibition of distressing actions and reactions found among the younger people. Too many do not know what they want, have no idea where they are going, and often are not disturbed by their indefinite state of being.

Finding Purpose in Life

How fortunate were those who knew very definitely while young what they desired to do as a life work! It is the lack of a definite goal that causes so many to be apathetic. Without a purpose, there will always be this mental sluggishness and inactive response.

Piano educators know, as all educators should, that there is usually nothing seriously wrong with these young people. But they need a purpose in life; once it is found, they may have few limitations. Help them find this purpose, and in the meantime impress them with the knowledge that piano study is an educational necessity—a cultural asset and an enjoyable pastime.

Sonatas and Bach

When pupils find it difficult to memorize sonatas and Bach's music, is it not better to forego the memory work and give them a broader acquaintance with these through reading? O. P., S. C.

This would depend somewhat upon the age of the student, although everyone should have memorized in their repertoire some Bach—an easier minuet or such—and at least one movement of a sonata.

Tempo

If the ability to play in a consistently slow and even tempo is due to a nervous condition, through what media may this be corrected, if at all? E. J. H., VA.

First approach this through duet playing, using slow, quiet and easy music. This should be greatly stressed, as it will help the nervous condition. The pupil should not play the duet parts alone, but only with the teacher at the lesson.

Parallel Minors

I have found that teaching the parallel major and minor scales gives better results and arouses more interest among pupils. In spite of this, I found myself at a loss to explain clearly to a pupil why this is better than teaching the relative minor scales with the major. Can you give a short explanation?

G. P., MONTANA.

Teaching the parallel minor is a more musical procedure; shows comparative formation; begins on the same note. It gives a clearer understanding of the chords and why the dominant chord is the same in both; and is excellent ear training. (See our January, 1951, column in Musical Courier.)

Intervals

In stressing the sense of interval feeling with younger students, do you use the specific or only the general intervals' names? P. M., OREGON.

With the younger students, the general interval name is stressed until there is a good understanding of these. As soon as possible thereafter, begin introducing the specific names.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

DANCING SCHOOL and PROCESSION, 75c each, and AIR, 60c, by Douglas Moore. These three complete the publication of a suite of six pieces which merits attention. They are musically direct and forthright, so understandable to a young player, but are also a challenge with their spicy coating of modern chordings, rhythmic variation, and general originality. The Dancing School is of comic reality, with its phrases of odd-measure length. Grade 5. NANI-NANI, by Constantine Callinicos, 50c. With sub-title "Berceuse grecque," this seems to use a folk tune of Greek origin which moves smoothly over a gentle rocking bass. Descending chromatic chords give the effect of slumber at the end. Grade 3. MARDI GRAS, by Lewis Brown, 40c, and FROLICKING ARPEGGIOS, by Mabel Bean, 50c. Grade 2 pupils will find these to be happy recreations good for instruction as well as fun, and catching in their spirit. COSTUME BALL, BRIGADIER, THREE LOST DOGS, and THE WATER WHEEL, by Hazel Cobb, 30c each. The first two are for Grade 2 and are good studies in steadiness of rhythm, with their persistent beats in waltz and march time. The last two are Grade 1, studies for bass clef for right as well as left hand. Also for Grade 1: THE PRINCESS AND THE PIRATES, by Campbell, WINDMILL'S SONG, by Raezer, and BALLOON MAN, by Wozencraft, 30c each. Carl Fischer, Inc., N. Y.

HOBGOBLINS, by Sister Mary Josephus, 35c, and IMPROMPTU, by Sister Mary Aloysius, 40c. Pieces for Grade 2 which are pleasing, with graceful phrasings and easy-going, tuneful manner. Accidentals in the first are tricky for young players. J. Fischer & Bro., N. Y.

35 STUDIES, by Anna P. Risher, Book 1, 75c. This book contains short etudes for the development of finger equality, and may be used at the end of the first year before easy Czerny or Heller studies. A short finger pattern is used as the basis of each. Arthur P. Schmidt Co., Inc., Boston.

PIANO COURSE, by Maxwell Eckstein, Bk 1, 60c; Bks 2, 3, 4, 75c each. Starting the beginner with middle C as the usual starting point, these books present material to use through several years of lessons. The work is entertaining as well as instructive, drawing from folk songs and familiar pieces in simple form, and marking continual progress through the course. A welcome addition to the worthwhile books used in individual or class instruction. Carl Fischer, Inc., N. Y.

For Voice

BENEATH A WEEPING WILLOW'S SHADE, and MY DAYS HAVE BEEN SO WONDROUS FREE, by Francis Hopkinson, 60c each. These are by a signer of our Declaration of Independence; two other songs by him appeared about a year ago, also arranged by Oliver Daniel. While of interest to history students of our Colonial culture, they do more than bear comparison to songs of their contemporary England. A smooth, light and very legato voice will project them. High voice. Carl Fischer, Inc., N. Y.

DIVINE IMAGE and LOVE'S SECRET, by Otto Luening, 60c each. Set to words of William Blake, these brief music-poems have a sense of intimacy and sensitivity which is often sought but not always so happily reached. Modal chords and general simplicity help convey a definite musical tone-picture. Medium voice. E. B. Marks Music Corp., N. Y.

Instrumental

FIDDLING BY THE NUMBERS, by Samuel Barbakoff, $1.25. This is a violin rote method which can be used only as such because the note-symbols are given as numbers rather than actual notes. Helpful instruction is given for correct use of both arm and left hand, so that good habits are formed, and the pieces used are well known folk tunes. Carl Fischer, Inc., N. Y.

PIZZICATO PETE, by R. L. Moehlmann. A short but energetic and amusing novelty which might be played by string orchestra or string quartet as relief from serious numbers. Carl Fischer, Inc., N. Y.

(Continued on following page)

Up and Down the Guild Keyboard

JEAN ADVENA, of Philadelphia, a pupil of Arthur Hice, was awarded a 1951 cash prize in the Guild Artist Class. Miss Advena won a four-year scholarship from the Philadelphia Board of Education and obtained her B.S. with music major from the University of Pennsylvania. She won the Philadelphia Cultural Olympics, a performance in Philadelphia Academy of Music, and has signed contracts for many recitals sponsored by important musical organizations of the East Coast.

By Grace White

Guild Notebook

Luisa Stojowski is to play Variations on a Cracovian Theme, a composition by her late husband, Sigismond Stojowski, at the annual dinner of the Leschetizky Association on Nov. 9.

Sonata Eroica for organ by John F. Carré won first place in the Wisconsin Composers' Contest, sponsored by the State Federation of Music Clubs and the Wisconsin Composers League. The Willis Music Company has contracted to publish the work, which had its first performance at the Wisconsin State Fair.

Dorothy White will give her "Fun with Music" program in Baltimore in November, sponsored by the Baltimore Music Teachers Association, Elizabeth Davis, president. Miss White then goes to Rochester to be soloist with the Symphony and give her Children's Program, flying back to New York to continue her series in Brooklyn, Queens and Long Island.

Helena Zurstadt, of Baltimore, is beginning two new series in her courses in "Active Listening" (based on the Samaroff Listener's Music Courses).

Jean Geis, who won the Guild Artist Diploma at sixteen, played three times this summer with Arthur Fiedler and the Boston Pops Orchestra. She was chosen as soloist at the Henry Hudson Hotel in New York on the occasion of the Federation of Music Clubs Luncheon in honor of Ada Holding Miller. A Town Hall Club appearance is also planned for Miss Geis this month.

Robert Hoffman, winner of highest Guild award in 1950, gave thirty recitals in Europe this summer after completing his work for M.A. in music with Leo Podolsky. Mr. Hoffman has accepted a teaching post at the Musical Arts Conservatory in Amarillo, Texas.

Althea Greaves, of New York, conducts mothers' meetings in October, January and April, emphasizing the fact that not only the attitude of the pupil, but also that of the parent, often determines the progress of the child.

Paul Roe Goodman of Edmund, Okla., has been appointed Chairman of International Membership Committee of the Guild by Dr. Allison. Mr. Goodman has given Guy Maier Piano Workshops in several Southern States this summer and autumn.

Herbert Ricker, of Oklahoma City, was adjudicator in northern Texas and southern Oklahoma, assisted by Mrs. Ricker. From the Ricker piano studio of Oklahoma City, the young artist winner in the Guild Contest was Joy Mahon. There were five Superior diploma winners, Betty Monroe, Carolyn Palmore, Harold Long, Gerard McElroy, Nona Chilcote, and several winners of Superior in the lower grades.

May Etts will present her pupil, Thomas Nichols, in a piano recital on Nov. 10 in the Sky Room at Carl Fischer's. Young Nichols has played in Guild Auditions for several years and holds the High School Diploma.

Scholarship Winners

Alberta Grant, pupil of Arnetta Jones of New York, and winner of a cash prize in the collegiate list, has won the $250 Manhattan School of Music Scholarship.

Aubrey Williams, pupil of Elizabeth Jarrell Fossey of Lambuth College, Jackson, Tenn., has won a scholarship at the American Conservatory in Chicago.

Dr. Allison Makes Large Awards

In announcing what he calls his "Grandest Plan," Irl Allison is planning to distribute the largest prizes probably ever offered by any teachers' organization. It will appeal especially to those who do their best in competitions. He announces thirty-four events in his International Piano Recording Festival, awarding $13,525 in amounts from $10 and a "Citation for Courage" to the top Artist Award of $1,500.

In 1951 there were thirty-four Paderewski Medal Winners, twenty-eight in 1950. Many people are asking about this medal. It is for playing ten memorized pieces plus scales and cadences, in Guild auditions for ten years. While the recipient usually has talent as well as persistence, it connotes a different kind of award from the cash prizes. This year Dr. Allison is offering the "Irl Allison International Gold Medal" for playing ten memorized pieces for fifteen years.

MONTE HILL DAVIS, of Denton, Tex., pupil of Silvio Scionti, is a 1951 winner of a Guild cash prize in Artist Class. She has just won the Austin Symphony Award of an appearance with the symphony plus $200 and expenses. She played with the Houston Symphony (Efrem Kurtz conducting) as first prize winner of the Texas Gulf Sulphur Contest and was then re-engaged to play again with the orchestra this season. In the Dallas contest she and Mary Nan Hudgins tied for first place, playing with the Dallas Symphony (Walter Hendl conducting).

NEW MUSIC FOR THE TEACHER

(Continued from preceding page)

Instrumental

HUMAN ADVENTURE, by Samuel Magazine, in three episodes, 75c. each. These three voilin pieces based on the Schillinger System of Composition are called Doubt, Hope and Triumph. Presenting many technical problems, they make interesting studies for an advanced player. Effective as a group or used singly. QUINTET for oboe and strings, by John Shaffer Smith, score and parts $2. For oboe and usual string quartet group, this brief work is simple enough for young players yet proceeds musically and imaginatively. One movement, about four minutes long. Carl Fischer, Inc., N. Y.

PROMETHEUS, by Beethoven, 60c. This is a study and conducting format of the overture, containing a valuable aid to a student, that is the piano arrangement by Fuleihan. Southern Music Publishing Co., Inc., N. Y.

Miscellaneous

THE COMMON GLORY SONG BOOK, by Paul Green, $1. An interesting collection of unusual pieces as used in the Virginia play "The Common Glory." The numbers are to be sung, chanted, or just played on the piano and many are little known dances (a pavan and an alman) of early England. Carl Fischer, Inc., N. Y.

DER FREISCHUETZ, by Weber. A study and conducting format of this work, with piano arrangement included by Anis Fuleihan. Southern Music Pub. Co., Inc., N. Y.

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SCHOOLS and STUDIOS

Concerts for Univ. of Michigan

ANN ARBOR, MICH.—The Choral Union Series of the University of Michigan presents ten concerts this year, opened by Victoria de los Angeles on Oct. 4, followed by Joseph Szigeti, Oct. 15, Boston Symphony under Charles Munch, Oct. 21. This month's schedule will begin on Nov. 4 with a concert by the Cleveland Orchestra, George Szell conducting; and other events including Alexander Brailowsky, Nov. 16; Salvatore Baccaloni, bass, Nov. 29. The 1952 portion begins on Jan. 14 with a program by the Cincinnati Symphony under Thor Johnson. Feb. 20, the Singing Boys of Norway will be heard; March 18, the Shaw Chorale and Orchestra; March 31, Adolf Busch and Rudolf Serkin.

In the Extra Concert Series, Gladys Swarthout has appeared on Oct. 9, and the Boston Symphony, led by Munch, on Oct. 22. DePaur's Infantry Chorus continues this list on Nov. 20; Oscar Levant, Jan. 18; and on March 9 the Chicago Symphony will play under Rafael Kubelik.

The annual performances of Handel's Messiah take place on Dec. 8 and 9, with the University Choral Union and special orchestra conducted by Lester McCoy. Soloists are Eunice Alberts, Nancy Carr, Davis Lloyd and Oscar Natzka, and Mary McCall Stubbins is organist.

The University Musical Society also is presenting the Budapest String Quartet in the twelfth annual chamber music festival, Feb. 15, 16 and 17.

Peabody Conservatory Adds Courses

BALTIMORE.—Several new courses and a faculty appointment in the preparatory department of the Peabody Conservatory of Music have been announced by Leah Thorpe, superintendent of the department. The newcomer is Emil Serposs, currently director of the department of vocal music for the Baltimore Public Schools, who has had experience with Robert Shaw and Fred Waring, and will direct classes in choral training. Mrs. Solange Frank, accompanist for the teachers and students in the preparatory voice department, will conduct French diction and coaching courses. Classes in American Modern Dance, with technique based on that of Martha Graham, Doris Humphrey and Charles Weidman, will be taught by Cecil Kitcat. Lyric Modern, Ethnological, Ballet and Fundamentals classes will be directed as heretofore by Carol Lynn, dance director, and her assistant, Rita Wierman. George Kent Bellows, piano teacher, lecturer and writer, will hold a class for adults in choral ensemble. Applications for these studies will be accepted by the preparatory department for the next few weeks.

Erskine, Hutcheson Scholarships Founded For Juilliard Students

Beginning with the current academic year, a John Erskine Scholarship and an Ernest Hutcheson Scholarship will be awarded to outstanding students by Juilliard School of Music, it was announced by William Schuman, president of the School. The scholarships will be awarded by faculty juries in memory of two of Juilliard's most distinguished teachers and administrators. John Erskine, who died June 2, 1951, was the School's first president and later chairman of the board of directors and president of the Juilliard Musical Foundation. Ernest Hutcheson, distinguished pianist and educator, who passed away Feb. 9, 1951, served as dean of the Juilliard Graduate School from 1927 to 1937, and president of Juilliard School of Music from 1937 to 1945.

N. Y. College of Music Events

Yascha Fischberg has been appointed to the violin faculty of the New York College of Music, according to Dr. Arved Kurtz, director.

A 13-week series of broadcasts by artist-students of the college will be heard over Fordham University's station WFUV-FM (7:30 p.m., EST). The schedule is: Nov. 7, Una Hadley, pianist; 14, Zetha Avery, soprano; 21, Miss Hadley; 28, William Bartos, pianist, and Moon Kim, soprano; Dec. 5, Justine Peery and Shirley Barret, duo pianists; 12, Elwood Kirkland, tenor; 19, Dorothy Seibel, soprano; 26, Moshe Gnatt, pianist; Jan. 2, Gloria Van Dorpe, soprano; 9, Elaine Celotta, pianist, and Moon Kim, soprano; 16, chamber orchestra under Ugo Di Dio; 23, Lillian Catullo, pianist; 30, Miss Hadley.

Win Anderson Awards

Alyse Anderson, secretary of the Marian Anderson Scholarship Fund, has announced five young singers as award winners for 1951. Georgia Ann Laster of Los Angeles was first place winner among the 203 contestants, and received $1,000. Second prize went to Herbert Gantt of Boston, while Gloria Davy of Brooklyn, Doris Mayes of Philadelphia and Jan Gbur of New York tied for third place.

A MUSICAL GROUP at the country home of Dr. Clarence Adler, near Lake Placid, N. Y. Standing, l. to r., Paul Hersch, Gladys Stein, Ludmilla Berkwic, pianists; Dr. Adler, their teacher; Christine Miller, soprano; Mrs. Philip Kraus (Mrs. Adler's sister); Mrs. Adler; seated, Sonia Vargas, Peruvian pianist; and two more Adler pupils, Phyllis Berlin and Jerome Diamond, of the Eastman School of Music faculty.

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Boston Conservatory Schedule

BOSTON.—The Boston Conservatory of Music, which has opened its fall session with a large enrollment including many foreign students, plans among its special events this season performance of three acts of Verdi operas in commemoration of the 50th anniversary of the composer's death; the premiere of a new operetta by Grace Warner Gulesian; and a play combining the departments of music, dance and drama.

Among regular presentations of the departments will be concerts by the Conservatory Chorus, Orchestra and Band under Aurelio Greselin, Attilio Poto and Alvin Ball; four Evenings of Opera Scenes under Iride Pilla; short plays and major productions offered by the director of the drama department, Harlan Grant, and his associate, Paul Ellison; programs of both modern dance and ballet; and the usual series by the Boston Conservatory Quartet, composed of Gaston Elcus and Harry Dickson, violin; Albert Bernard, viola; Jacobus Langendoen, cello, all members of the Boston Symphony.

Students graduating last year have been placed as teachers in public and private schools of 17 states. Graduates of the conservatory are now playing in several major symphony orchestras. Several students have won contests and scholarships. John T. Riley, baritone, who received the Harriet Woolsey Award for study in France where he is now under international concert management; and Grace Hunter, soprano, a Fulbright Award winner for study in Italy.

Elsa Baklor Singers Appear

Five young singers from the studio of Elsa Baklor were heard in Carnegie Recital Hall on the evening of Oct. 7. Each possessed individuality, charm and musical gifts. Blonde Toby Mazaroff showed poise and coloratura flair, particularly in the aria from Donizetti's Don Pasquale. Gilda Brown's voice scored dramatically in an aria by Giordani and Strauss' Morgen. Outstanding in vocal line and artistry was Phyllis Frankel, who delivered Beethoven's An die ferne Geliebte and the Air de Lia from Debussy's L'Enfant Prodigue with sense of stylistic contrast. Mildred Shukbank, in a group of songs and the ario Ritorna Vincitor from Aida, sang with lyric clarity. Tanya Udel Lear, in Mahler and Bloch numbers and an air by Glinka, disclosed attractive tonal texture and musicianship. Arpad Sandor played adept accompaniments. M. C.

Delta Omicron Installations

Province presidents for Delta Omicron chapters all over the United States are the following: Alpha Province, Mildred Nolan Work of Cincinnati; Iota-Kappa Province, Dena Gilbert Thomason, Baton Rouge, La.; Beta Province, Catherine Crippen, Ann Arbor, Mich.; Gamma Province, Roberta Hiner Abbott, Blatteville, Colo.; Delta Province, Myrtle N. Zache, Wauwatosa, Wis.; Epsilon Province, Roxine Beard Petzold, New York; Zeta and Eta Provinces, Betty Ann Darby, Florence, S. C.

Zeta Epsilon chapter in Chicago will install Rafael Kubelik, conductor of the Chicago Symphony, and his violinist wife, as national patron and national honorary member, at their annual Founders Day celebration in December.

Ruth Lakeway of Littleton, N. H., and New York, a Rho chapter alumna of the Eastman School of Music, has been chosen for a Fulbright Scholarship to study this year at the St. Cecilia Conservatory of Music in Rome.

NYSTA in First Meeting

The first meeting of the New York Singing Teachers' Association for the season was held at the Carl Fischer Concert Hall on the evening of Oct. 16, with Solon Alberti, president, in the chair. One of the largest attendances of both Active and Associate members was at hand for the business meeting and for the program later in the evening, which was given by Calvin Dash, baritone, a "preview" of his Town Hall recital on Oct. 21. Mr. Dash was winner of the annual JUGG Town Hall recital.

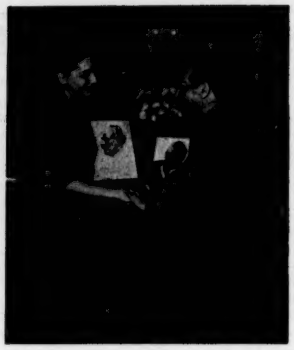
Adi Bernard's Engagements

Adi Bernard, pianist and teacher, will give a recital in Montreal on Nov. 4, following appearances earlier in the season which included the opening program of the Keyboard Master Series over WNYC; a concert at the Brooklyn Museum; and one for the Mizrach Women's Organization of America. During the summer, the pianist was heard in recitals in the Adirondacks.

Miss Bernard has been appointed honorary music director of the newly founded Lincoln Institute at Miami Beach, Fla. Since her time is filled with teaching, concerts and broadcasts in New York, her duties at Lincoln Institute will be to examine the students at the end of each term and help them with their psychological adjustments to music.

Join Los Angeles ISCM Board

Leon Kirchner, composer, and Dr. Raymond Kendall, dean of the University of Southern California School of Music, have been named to the board of the Los Angeles Chapter of the ISCM.



MAESTRO AND PUPIL . . . Renato Bellini congratulates his artist-pupil, Maria De Gerlando, recently awarded a Metropolitan Opera Scholarship. The young soprano made her operatic debut last season in Boston as Mimi in Boheme and was heard as soloist in the Puccini Memorial Concert at the Metropolitan in New York.

TEACHING BRIEFS

The Manhattan School of Music, Janet D. Schenck, director, announces that its fall enrollment is up 9.1 per cent over last year's, with students registered from 22 foreign countries and 31 states.

La Puma Opera Workshop will present a performance of La Favorita on Nov. 4 at the Community Center. In October, this group gave Cavalleria Rusticana and L'Elisir D'Amore, Don Giovanni and Carmen.

Syracuse University's concert series opened on Oct. 28 with a joint program by J. Curtis Shake, pianist, and Frank Hakanson, tenor. Among organizations and artists appearing will be the University Chorus led by Mr. Hakanson; the University Symphony Orchestra, by Alexander Capurso; the Symphonic Band, by Harwood Simmons; the Men's Glee Club, by Irving Cheyette, the University Wind Ensemble, assisted by Sidney Sukoenig, pianist; and the University Madrigal Singers, directed by Ernst Bacon.

Adele Marcus, pianist, appeared in the first of this season's Friday musicales at Queens College on Oct. 19.

Soprano Under Lubarsky Mgt.

Berta Levina, teacher of voice of Philadelphia and New York, has launched her pupil, Katherine Summerill, coloratura soprano, under the management of Wladimir Lubarsky. Miss Summerill has appeared in opera and concert in both cities.

Rio Pupil in Recital

Amparo Dalmas, soprano, pupil of Anita Rio, gave a recital on Oct. 10 at the meeting of the music department of the Women's Club of Tenafly, N. J., held at the home of Mrs. William W. Brierly. At the piano was Mrs. J. O. Weidig, chairman of the club's music department.

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